Jewish Roots: Finding the World of Our Fathers

Country Day Camps for City Kids

The Apartment-Buying Boom, by Peter Hellman

ONE DOLLAR MAY 2, 1977

# NEW YORK

## Henry Gets His Act Together

### Behind the Scenes With Kissinger, by Tad Szulc

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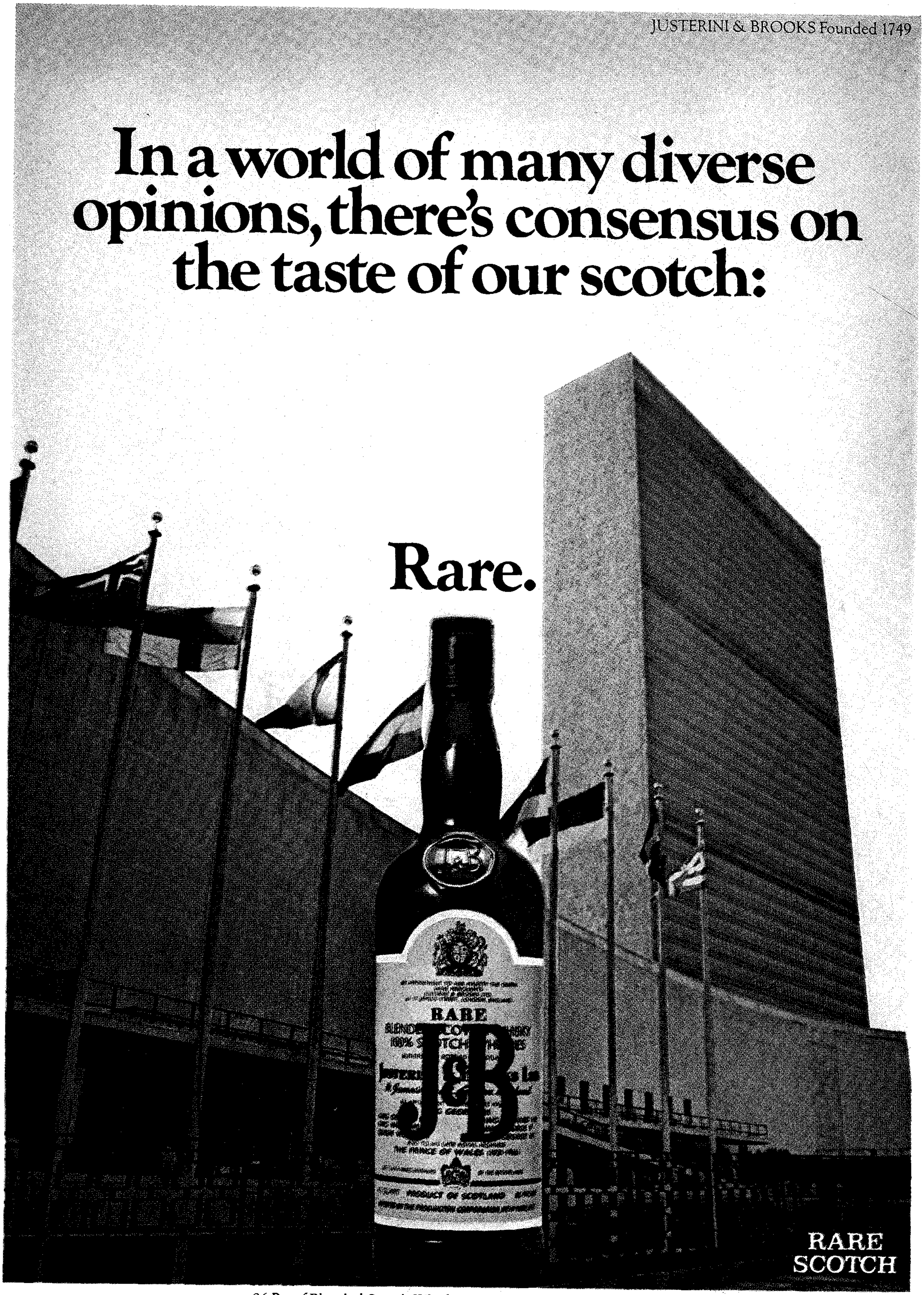
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Photographs by:
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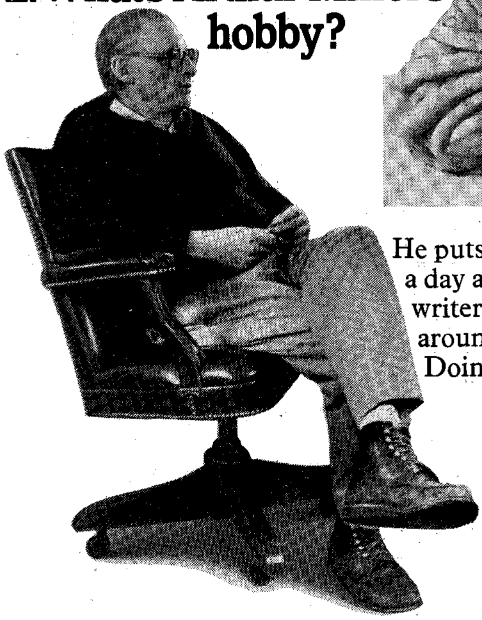
# 2. What's Arthur Miller's hobby?



He puts in six hours a day at the typewriter...then putters around in his shop. Doing what?

# 3. Who's the fastest woman in the world?

She's the top female drag racer and could wind up world champ of her integrated sport.

# 4. Who's the philosopher-queen of modern dance?

She uses humor, quirky moves, jazz, and pop in her pioneering choreography.

# 5. Who's backing up Dolly Parton?

The old Dolly act ain't what it used to be. She fired her *Travelin' Family Band*...replaced them with what group?

**ANSWERS:**

1. The dogs are Shar-Peis.
2. Furniture-making.
3. Shirley "Cha Cha" Muldowney.
4. Twyla Tharp.
5. *Gypsy Fever.*

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Estée Lauder

VOL. 10 NO. 18

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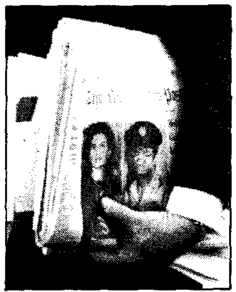
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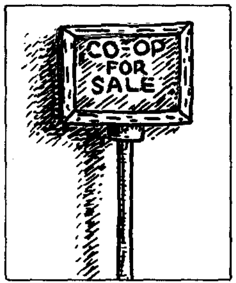

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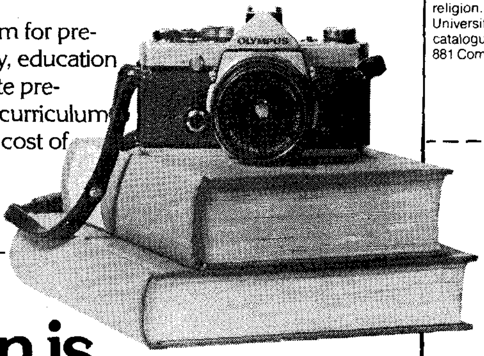

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# 1977

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# LETTERS

### Jake Fuchsberg and Baby Lenore

"What Ever Happened to Baby Lenore?" (April 11) can be answered by saying she is alive and well and living with her foster parents in Florida.

As the attorney for the natural mother, I have a small quibble with writer Paul Hoffman when he says Mr. Fuchsberg won the celebrated Baby Lenore custody case.

After the court of appeals affirmed the lower New York court decisions awarding custody to the mother, the foster parents fled to Florida with the baby, where they were awarded custody in legal proceedings brought there. Mr. Fuchsberg was not the attorney of record in Florida, although he did take part in the proceedings. In New York, not only did he not win the case, there is still outstanding a contempt order against the foster parents, and they can be jailed if they return to New York.

*Joseph Zalk*
Manhattan

### No Joking Matter

Your airy comments on David Dinkins's tax problems ["Manhattan Borough President: Saving the Token Slot," by Jacob Wortham, April 18]—"He deferred payments of his income taxes (a common practice among lawyers and accountants) for four years"—may be tongue in cheek, but they are neither funny nor accurate. You have confused "deferred" with "evaded" or, more likely, used it as a comfortable euphemism. Not only have many gone to prison for this same offense, but recently Anthony Conrad resigned in disgrace as chairman of RCA because of failure to file. Not David Dinkins; instead he paid up when caught and now aspires to higher political office.

I have had eight lawyers in my immediate family and am naturally acquainted with many others, and it is certainly an eye-opening statement to me that "deferring" taxes is a common practice among them. It is a particularly bitter joke right now as they have just struggled over the new tax forms. I only hope Mr. Dinkins did the same.

*Eleanor N. Starkey*
Manhattan

### Fair-weather Friends

A very striking feature of Martin Mayer's article ["The City's Next Narrow Escape," April 18] was his interviews with several bankers who met with our city representatives. It was very interesting to note that none of them live in the city proper. They either live on Long Island or in New Jersey. When asked about New York, they all stated: "I *use* the city for its theaters and restaurants, its sports attractions and museums." Herein lies a basic problem. These men who regularly decide the fate of the city earn their bread and butter here, but each night after the meetings are over, they go to their plush suburban homes. If someday in the near future New York should go down the drain, will suburbia survive, or will it too follow New York into oblivion?

*Irving Mandel*
Brooklyn

### A Dissenting Opinion

I'm delighted you elected to share your query with all of your faithful readers as regards the employment of an all-British cast to perform the true-blue American material of composer Stephen Sondheim ["Best Bets," by Ellen Stern, April 18]. Since I had something to do with the ultimate decision to bring the show over lock, stock, and barrel, I'm responding.

I am a member of the Alien Committee, which is the unit in Actors' Equity which passes on or rejects each and every foreign performer who is desirous of working over here. Surely, *Side by Side by Sondheim* has raised more danders than any other recent situation with which we've dealt. The vote was very close; in fact, the decision to permit the company to come won by one measly vote. All the public ever knows is the final outcome. In this case, I'm sorry they were spared some of the hostility that occurred among the union's membership when the committee's decision was relayed.

I know many people who saw the show and/or listened to the original-cast album. Without exception, every one agreed that Americans could play it and would probably do a better job of it. It's kind of a put-down when an American's work is performed by non-Americans. As if there were no one here who could handle the assignment, with an unemployment rate among our actors that betters 80 percent.

As a member of a committee in a position of power, I'm ashamed of my fellow union members for being guilty of furthering the unemployment in their own sphere. Maybe the show will be a raging flop. That would be some form of consolation.

*Merrie Rich*
Manhattan

**Editor's note:** See Alan Rich's review, page 68.

### Returning to the Scene

In late February, after reading Florence Fabricant's article ["La Colombe d'Or—Translation From the Provençal," January 17], I made a reservation at the restaurant. My dinner, however, was most unsatisfactory: The bouillabaisse contained only traces of mussel, shrimp, and an indefinable piece of fish that had so many bones and scales that it was inedible; the fillet of beef was full of tough fibers, and its pepper seasoning completely destroyed its flavor. I therefore asked to speak to the owner, George Studley, who was serving behind the bar. Seating himself at a table, he ignored my request. I asked the waitress once again to ask him to speak to us. She came back to inform us that he would speak to us only *after* he had finished his dinner (which he had not even begun). It is my suggestion that Ms. Fabricant revisit this establishment and reevaluate it.

*Orlando J. Irizarry*
Manhattan

**The author replies:** This letter was just one of several complaining about La Colombe d'Or, at 134 East 26th Street, and especially of rudeness on the part of the owner. Has success spoiled George Studley? Last month, when I went back (again incognito) to take another look, it didn't appear so. The food did not disappoint. Although the nicely herbed lamb steak was less than fork-tender and the ratatouille was somewhat salty, I was delighted with the soupe de poisson, garnished with spicy rouille; the trio of pâtés were savory; the dessert selection was enhanced by a home-baked apple tart. We were served the same excellent breads that I remembered, along with the expected herb butters (albeit one serving of the butters to share, rather than individual portions). More important, Mr. Studley kept a low profile. I noticed unsightly rings on the glassware just as the wine was being poured. My complaint accomplished replacements rather than indifference or abuse. The letter-writers had sent copies to the restaurant. One could conclude that their efforts had been effective.

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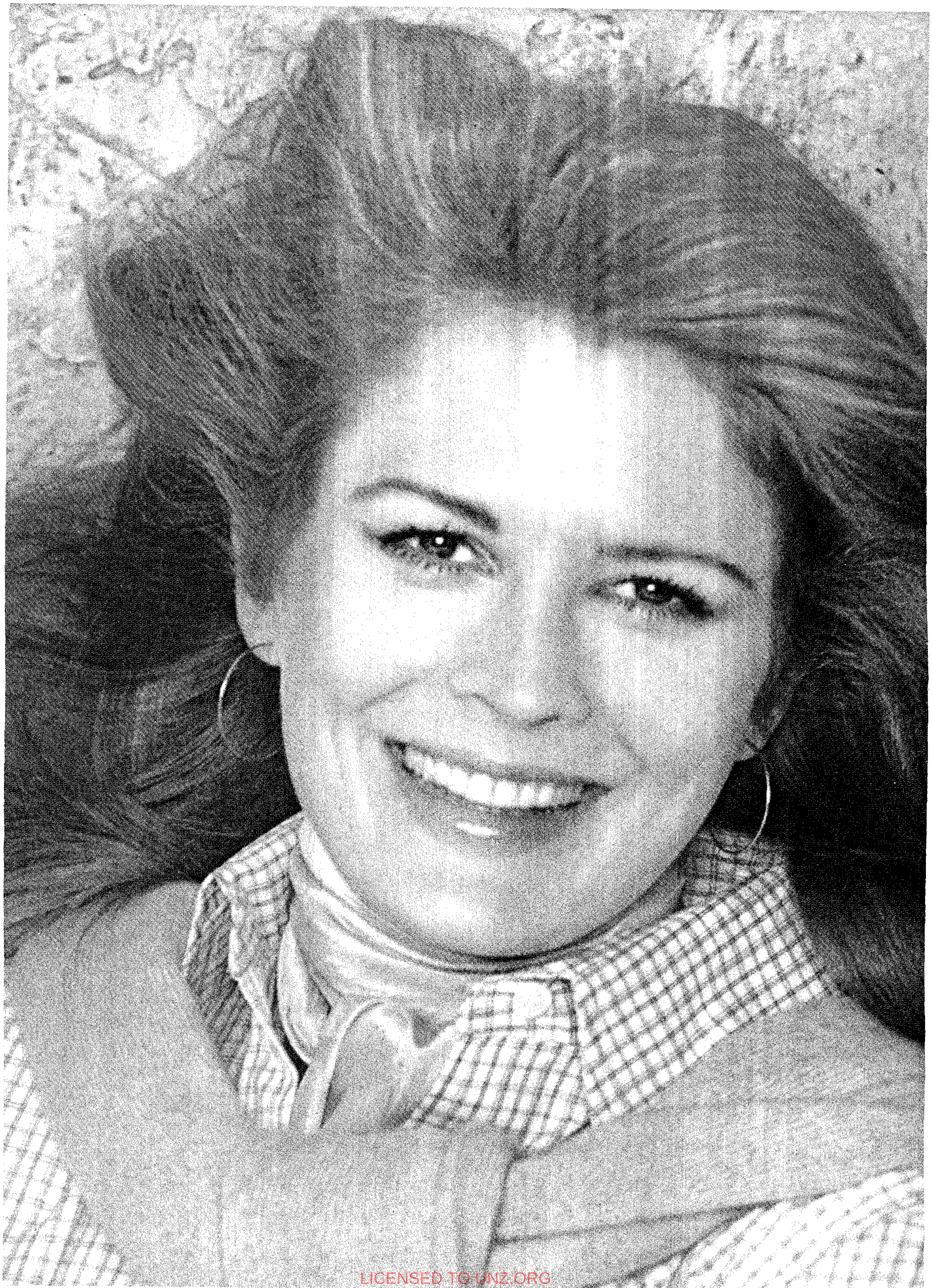

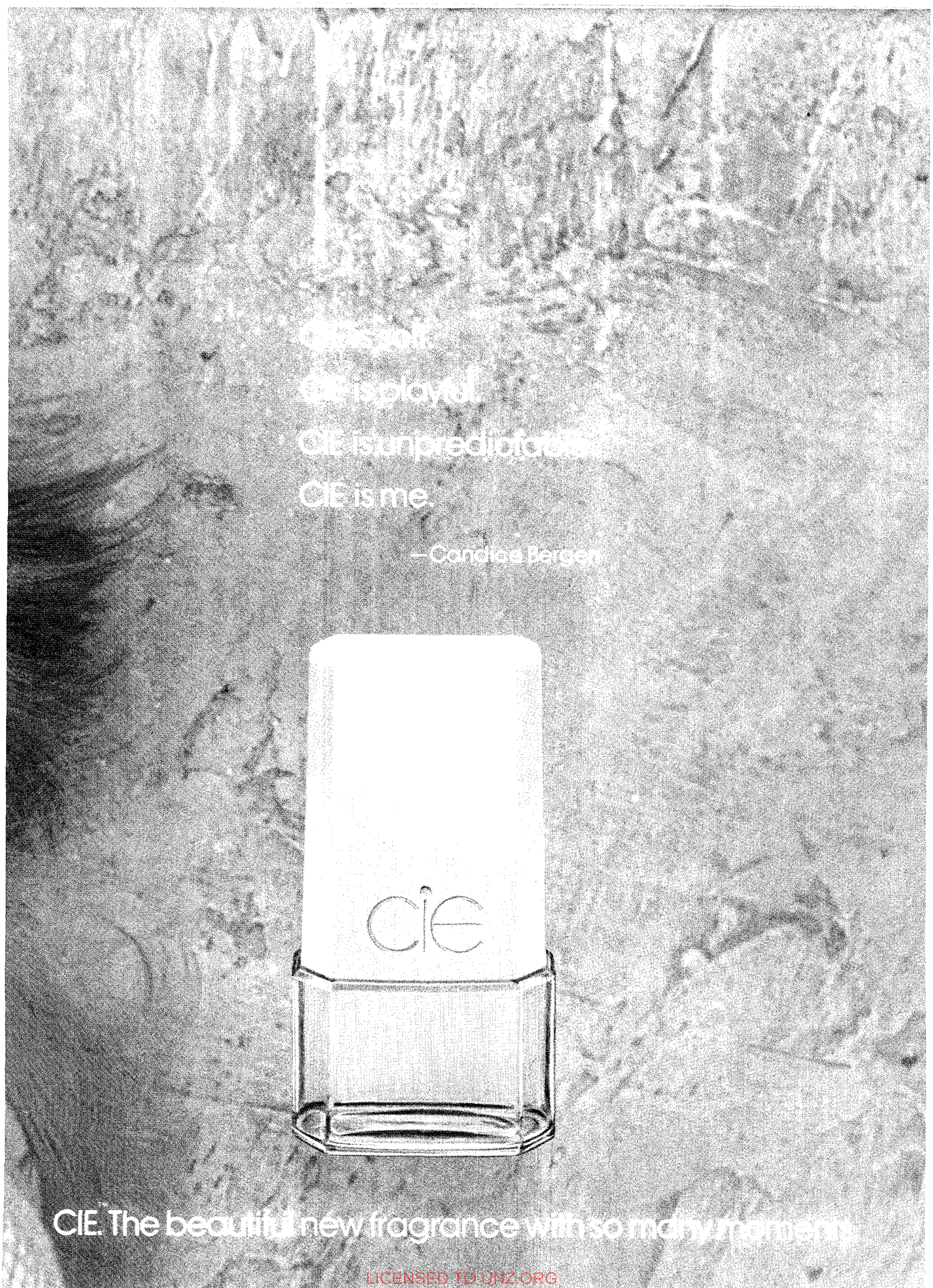
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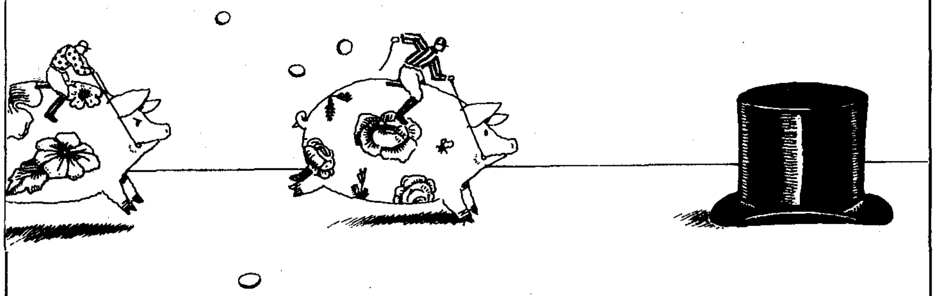
## The City Politic/ Ken Lerer

# THE RACE FOR MAYOR: A $1-MILLION TAB



With Secretary of State Mario Cuomo's entrance into the mayor's race, the number of possible candidates is nine. But it won't be Cuomo's political support, Abe Beame's incumbency, Bella Abzug's popularity in the polls, or Ed Koch's well-planned campaign that will make the difference. What will make the difference is money. The cost of the upcoming Democratic primary for mayor will range from $800,000 to $1 million per candidate. The race for mayor of New York City has become big business.

If the campaign were a national, yearlong campaign, the total money spent on TV advertising alone would exceed the combined advertising budgets of Exxon, Polaroid, and Volkswagen.

In the days of Boss Tweed, money ensured political victory because cash bought political leaders, dependable followers, and even votes. Today, however, while money cannot ensure political victory, it remains the *sine qua non* for a winning campaign, for the lack of it certainly ensures defeat.

Recent political history depicts just how important money has become. In the 1976 Democratic presidential primaries, there was a direct correlation between the candidates who won and lost and the amount of money they spent. Governor Carey spent $5.2 million in his campaign in 1974, and Mayor Beame spent $1.8 million in his successful campaign in 1973. Money can transform an unknown candidate into a household word. Richard Ottinger performed this feat with $2 million in his successful primary campaign in 1970 for the U.S. Senate. If not for a three-way split in the general election, money would have bought him a seat.

Even before headquarters are opened, a staff is hired, or a candidate has a chance to decide if running for office is a good idea at all, money must be budgeted for polling. A "benchmark" poll, personal interviews with some 600 to 800 probable voters around New York City, if conducted by a national polling firm such as Hamilton & Staff, or by President Carter's pollster Pat Caddell, of Cambridge Survey Research, will cost about $20,000. The "benchmark" should be followed up by two telephone polls at a cost of 50 percent to 60 percent of the initial survey each, so add another $25,000. Total cost is $45,000 for voter research.

If the poll results point to a viable candidacy—and often even if they don't, since the candidates have been known to disregard their own polls—a staff must be hired. Campaign managers make a lot of money. Daniel Moynihan paid his manager $1,000 per week. A manager cannot manage without a staff. Staff includes everyone from a telephone operator to research helpers and will run about $6,000 per week for sixteen weeks. Cost: $96,000.

Next, you need a campaign headquarters: Add $80,000 for the administrative overhead and support materials.

A campaign wouldn't be a campaign in New York City without highly paid consultants. The best in the country will get involved in this high-visibility election, and they're expensive. Their services cover all parts of the campaign organization, from fund-raising to public relations. Fees can run $10,000 per month. Add $50,000. If your campaign consultant is also responsible for creative services, add another $40,000. Total cost is $90,000, including expenses.

So, the amount to open the doors, hire a staff, research the issues, and do everything except open your mouth is about $310,000. But the largest expenditure—advertising—is yet to come.

Advertising is more expensive in New York City than anywhere else. There are three types of advertising available: outdoor, print, and broadcast. Outdoor gets a politician's name around town quickly. It raises voter name recognition, half the battle in itself.

There are 6,600 subway cars in the New York City transit system. The eye-level "straphanging" cards cost $24,977, plus printing, for two cards in every subway car, for one month. The bus system also offers advertising. The large panels on 800 buses cost a whopping $46,158. The panels on the front of the buses cost $11,226; the back panels, $20,790. Inside cards, similar to the "straphanging" subway advertising, cost $6,842 for 4,000. All costs are monthly and all do not include printing.

A candidate with a severe name-recognition problem might want to purchase $125,000 of outdoor advertising. More well-known candidates might only spend $50,000. Total cost for outdoor advertising, not including printing, is $50,000 to $125,000.

Newspaper advertising is popular and efficient in a primary campaign in New York City. But it's expensive—the New York *Times*, Sunday edition, general news or week-in-review sections: full page, $16,032; the *Daily News:* full page, $9,180; the New York *Post:* full page, $5,028.

The big dollars, however, are spent on broadcast advertising.

Radio. A 60-second commercial on WABC radio can cost $153, WCBS up to $310, and WINS $300. A sub-

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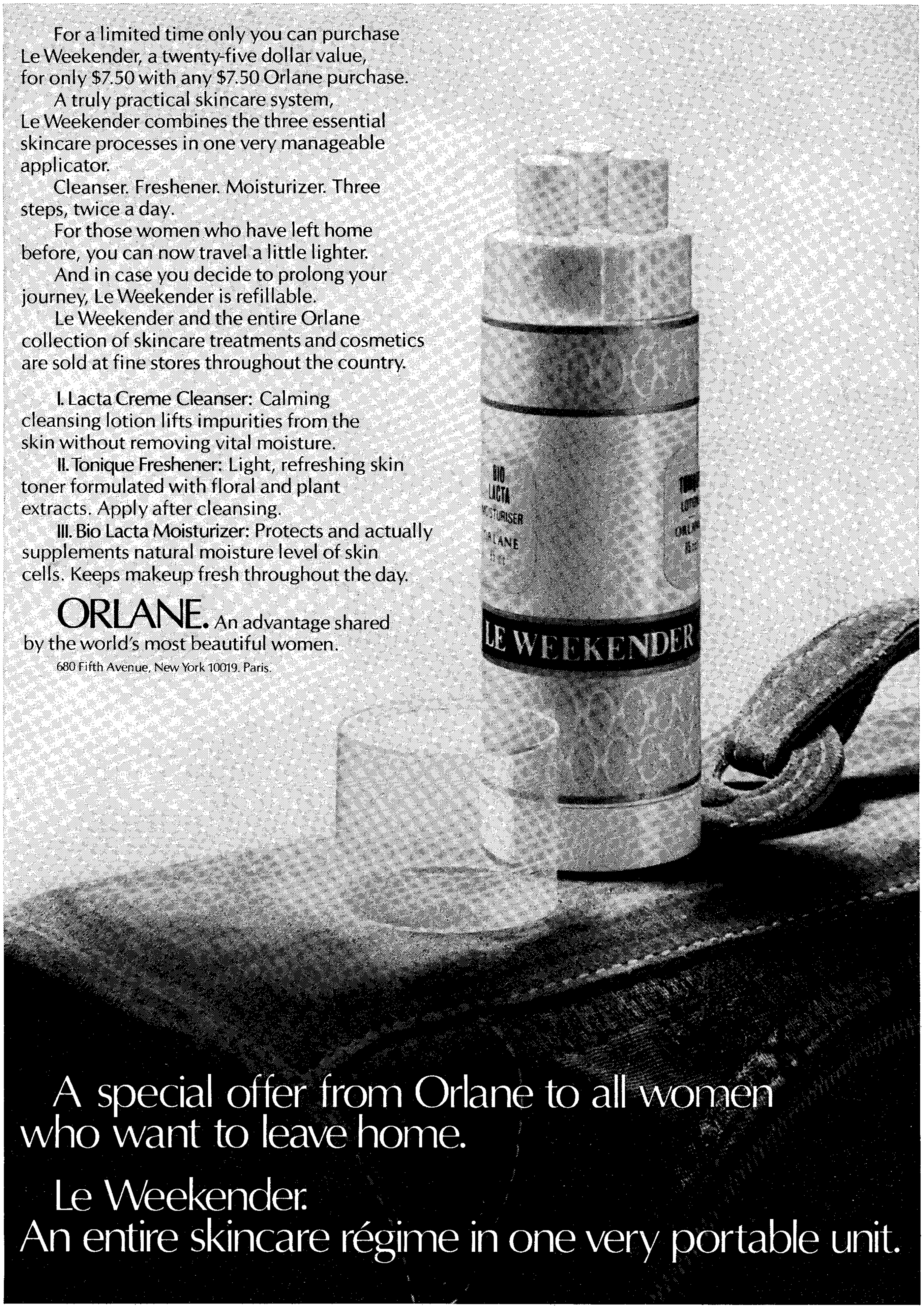
*Ken Lerer is a free-lance writer who has been a campaign manager and a political consultant.*

Illustrated by Steven Guarnaccia



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III. **Bio Lacta Moisturizer:** Protects and actually supplements natural moisture level of skin cells. Keeps makeup fresh throughout the day.

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stantial radio buy over a one-week period will cost $15,000. A candidate will usually buy at least three weeks of radio; add $45,000. Production costs will be another $7,500.

So far the campaign for mayor has cost around $475,000. Now comes the most expensive and important aspect—television. It is the staggering TV rates that separate the men from the boys. A minimum buy is $150,000. That will get very little. A 30-second spot on WABC-TV's *Happy Days* costs around $8,500 (this fall, even more).

If a candidate wanted to ensure that every person in New York City would see at least one TV commercial (not an efficient time-buying technique), the total cost would be $400,000 to $500,000. With production costs of $75,000 for four 30-second spots and four 60-second spots, the total television expenditure is likely to be $375,000.

Add it all up and it costs $850,000.

Multiply $850,000 times five candidates, then add in an extra $1 million for minor candidates and the total money spent on the Democratic primary for mayor from now until September is $5,250,000.

Where will it come from? The New York State finance law allows it to come from almost anywhere. Compared with the federal law, which places a $1,000 maximum on all personal contributions, the New York law does not curtail the infusion of large amounts of special-interest money. Contributors are allowed 5 cents for each enrolled voter. So in this year's Democratic primary race for mayor, an individual can give about $100,000. Unions have the same limitations as individuals, and corporations can contribute $5,000 in each year. There is no limit on how much a candidate can spend of his or her own money, and there is no limit on overall expenditures.

Candidates will always accept money, but early money is more important than late money. An initially solvent campaign allows a candidate to plan and execute strategy, while a candidate who is poor early in the race can never quite get ahead of the game. Money also adds credibility to a candidacy and gives a psychological momentum essential for victory. Finally, money attracts more money.

Daily press coverage, whether a candidate gets in the newspaper or the nightly news, is the only other vehicle for getting a name or message across to the voters. News coverage cannot be bought with money, but money makes a campaign worth covering.

A look at the financial prospects of the major candidates will go a long way toward predicting the winner of the Democratic primary.

*Abe Beame:* Mayor Beame will be able to raise more money than any other candidate. He'll also need more. His problem is his incumbency. Beame's press coverage has been so negative that he can only turn it around by spending huge sums of money on television. The mayor's money will come from real-estate interests, other special-interest groups, and old political allies. The 1973 election speaks for itself. Some of Beame's individual contributions and loans were enormous:

| | |
|---|---|
| Charles Bassine, Arlen Realty & Development | $153,142 |
| Harris Klein, Interstate Motor Carriers | 56,500 |
| Abraham Feinberg, American Bank & Trust | 56,000 |
| William Shea, lawyer | 44,850 |
| Harry Waxman, real-estate developer | 16,000 |

The five contributions total $326,492.

*Ed Koch:* The congressman from the rich "silk stocking" district of Manhattan was thought too dull to raise funds for the mayoralty campaign. But the surprise of the race so far has been his ability to raise large amounts of money. His campaign has already banked $300,000 and has only spent $30,000. He has raised the money through cocktail parties and personal contacts with large givers.

His campaign strategy will probably include an early round of TV commercials, similar to the strategy employed by Carey's successful campaign in 1974. And why not? Political consultant David Garth is handling Koch's campaign, as he did Carey's.

Koch says his high-visibility, media-oriented campaign will cost $800,000. A huge proportion of the campaign budget will be spent on TV advertising. When asked how much, Garth replied, "If I told you, you'd fall off your chair." A reasonable estimate is $500,000. Jack McGregor, a Carey associate, and William Ellinghaus, vice-chairman of AT&T, are taking on major fund-raising roles.

*Mario Cuomo:* Cuomo's positive press coverage along with the governor's blessing will open up many a checkbook. Carey backers will initially allow the new candidate to raise $300,000. But Carey's financial friends are split among several candidates.

Cuomo will have to spend like everyone else. At this stage, it looks like he should get money support from unions, banks, and a fairly broad range of backers. He will still, of course, have to put together his own campaign. He was unable to do that in 1974, when he ran unsuccessfully for lieutenant governor. Time will tell how much excitement Cuomo can create for himself.

*Bella Abzug:* "My problem is not money," says Bella Abzug. At the moment, she's right, but every day she postpones her decision to run, she hurts her fund-raising potential a little more.

The former congresswoman raises her money in small amounts from many individuals. She has a lot going for her. She leads in the public-opinion polls, and she has entertainers like Harry Belafonte and Shirley MacLaine ready to help her. As she says with characteristic restraint, "Barbra Streisand is begging me to run."

She raised $700,000 in her Senate campaign, and although she has lost some of that support, most is still with her. Abzug will raise much of her money with concerts—the most difficult way—parties, and an organization.

*Richard Ravitch:* Builder Richard Ravitch admits that if he doesn't get the Liberal party endorsement he won't be able to raise the support needed. With Mario Cuomo's entrance into the race, it looks as if Ravitch will not get it.

Larry Buttenwieser, a midtown lawyer, has headed a drive that has collected $400,000 in pledges for Ravitch, much of which is expected to go to Cuomo if Ravitch pulls out. This candidate, of course, is able to contribute tens of thousands of dollars to his own campaign. His money will also come from banking and real-estate interests, as well as from unions.

*Percy Sutton:* Percy Sutton has raised a lot of money for himself over the past twelve years in New York City. The Sutton-for-mayor campaign hopes to raise $900,000 to $1 million, according to Frank Baraff, campaign manager. They have so far raised about $135,000 and are expecting a $100,000 loan. They have already spent $75,000 on radio commercials. The campaign's fund-raising plans hinge on concerts and hopes for help from black entertainers. He should be able to raise about $500,000 to $600,000 with hard work.

*Ed Costikyan:* "This is a bad week to talk about money," says the candidate when asked the inevitable question, but he claims that money is not what his campaign is about anyway.

Many political observers agree. They consider Costikyan the brightest of all the candidates, the one most interested in the "substance" of the election, not the "tools."

It is difficult, however, to see how Costikyan or any of the others can do much of "substance" if they don't have the "tools"—those ferociously expensive "tools."

## The Bottom Line/Dan Dorfman

# AND NOW THE INVESTORS WANT TO TAKE OVER THE ASYLUM

### Railroad Fireworks

It used to be that if stockholders were unhappy with corporate management, they'd simply sell the stock. Not anymore. Unhappy shareholders are now soliciting proxies for board representation. It's not new—but it could be a fast-developing trend among investors who want a louder and much deserved voice in corporate affairs.

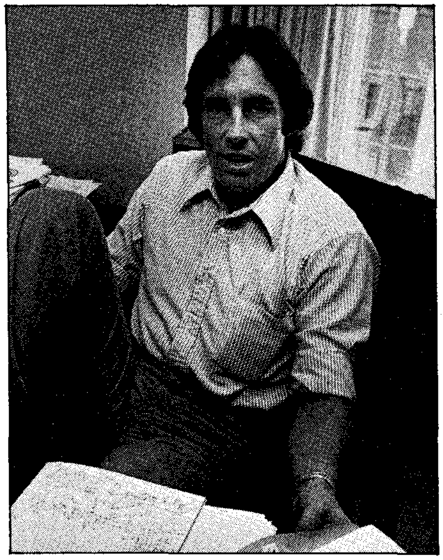
Only last April 14, for example, Gintel & Company, a small brokerage firm headquartered in Greenwich, Connecticut, said it would solicit proxies for three seats on the board of Superscope, a West Coast electronics firm whose shares have tumbled nearly 60 percent in the last thirteen months because of erratic management forecasts, poor results, and a major turnover in executive personnel. And now, another proxy solicitation may shortly be undertaken to shake up the management of Chicago Milwaukee Corporation, a holding company that owns the Chicago, Milwaukee, St. Paul & Pacific Railroad, the country's sixth-largest railroad (in terms of mileage).

The would-be proxy solicitor is Stephen Weinress, an aggressive 36-year-old broker-analyst in the Los Angeles office of Ernst & Company, a New York Stock Exchange member firm. His dad, Morton Weinress, was a director of the Chicago Milwaukee railroad for a brief period in 1971. At first glance, Steve Weinress doesn't seem to have much voting clout. His family owns only 5,500 shares of the company's 3 million shares outstanding, of which about 500,000 are preferred shares. However, management itself owns only about 50,000 shares.

I chatted last week with young Weinress, who said a decision on proxy solicitation would be made shortly. In his case, time is of the essence, since the company's annual meeting is scheduled for May 10. Weinress has some mighty big ideas. He wants at least one board seat. He wants current management booted out. And he wants "someone who's alive to take control of the company." He also indicated his voting clout is considerably stronger than just 5,500 shares (his institutional clients, he says, hold over 100,000 Chicago Milwaukee shares).

"I'm going to give them hell at the annual meeting," Weinress told me. He said he will demand that the company's 65-year-old chief executive, William J. Quinn, resign. His reasons: "mismanagement" of the firm's properties, poor operating results (the firm lost nearly $9 million last year and $19.5-million in 1975), and no dividends (the company's last payout on its common stock was 25 cents in December, 1967). "Quinn is incompetent and he should have been thrown out a long time ago," Weinress said. (Quinn declined comment on Weinress's remarks.)

BERNARD NAGLER



**Steve Weinress:** *"I'll give them hell."*

Weinress said he would also raise hell with a special three-man committee of outside directors who "whitewashed" an SEC action against the company last June. In that action—resolved by a consent decree—the SEC charged, among other things, that the company failed to disclose the sale of part of its extensive timber assets, that it failed to disclose alleged falsification of accounting and corporate records, and that it also kept hidden an officers' trust account for payments to political candidates. Quinn was among several Chicago Milwaukee officials named in the SEC action. The "whitewash" allegation refers to the committee's lack of any disciplinary action against any of the company's officials.

Despite the railroad industry's many problems and Chicago Milwaukee's dismal showing in recent years, last week the company's stock shot up to a new high for the year of 10⅝. Transportation stocks, especially coal carriers, were strong in the wake of President Carter's favorable comments about coal in his energy message. And some analysts say this helped Chicago Milwaukee—even though its coal-traffic revenues are extremely modest. However, takeover possibilities may also be rousing interest, considering the company's sizable timber assets, its $100-a-share-plus book value, and its $31-million tax-loss carry-forward.

A pivotal figure in any takeover effort is Robert C. Reed, a Florida businessman who owns 126,500 Chicago Milwaukee shares. Reed will soon be going on the company's board, but he's hardly a management booster. He said, "I'm not committed to anyone . . . and management hasn't taken the best approach to solving its problem."

I'm no railroad expert, but one of the best rail analysts told me: "You don't buy poor management in a troubled industry—you sell it. And that's what any sane holder of this stock should do."

### The Manny Hanny Memo

Evidence is surfacing that at least some major money-center banks had early warnings of New York City's financial crunch prior to their disposition of hundreds of millions—if not billions—of dollars of the city's municipal securities to other financial institutions and to an unsuspecting public. The city's financial plight came to light publicly in March of 1975. There are allegations that the big New York banks unloaded an estimated $2-billion worth of the city's securities during 1974 and early 1975—at least a good part of which was sold (especially during December, 1974, and January, 1975) with full knowledge of the city's financial ills.

One clear indication of this is demonstrated in an unreported memorandum that Manufacturers Hanover Trust's trust department fired off to its correspondent banks on December 11, 1974. The memo, written by then municipal-securities analyst Richard J. O'Rourke (who is now with Weeden & Company), was unmistakably blunt in warning clients of the nation's fourth-largest bank of the risks in investing in New York City securities.

"The city has been in a slow but definite declining trend in financial viability," O'Rourke said. He cited, among

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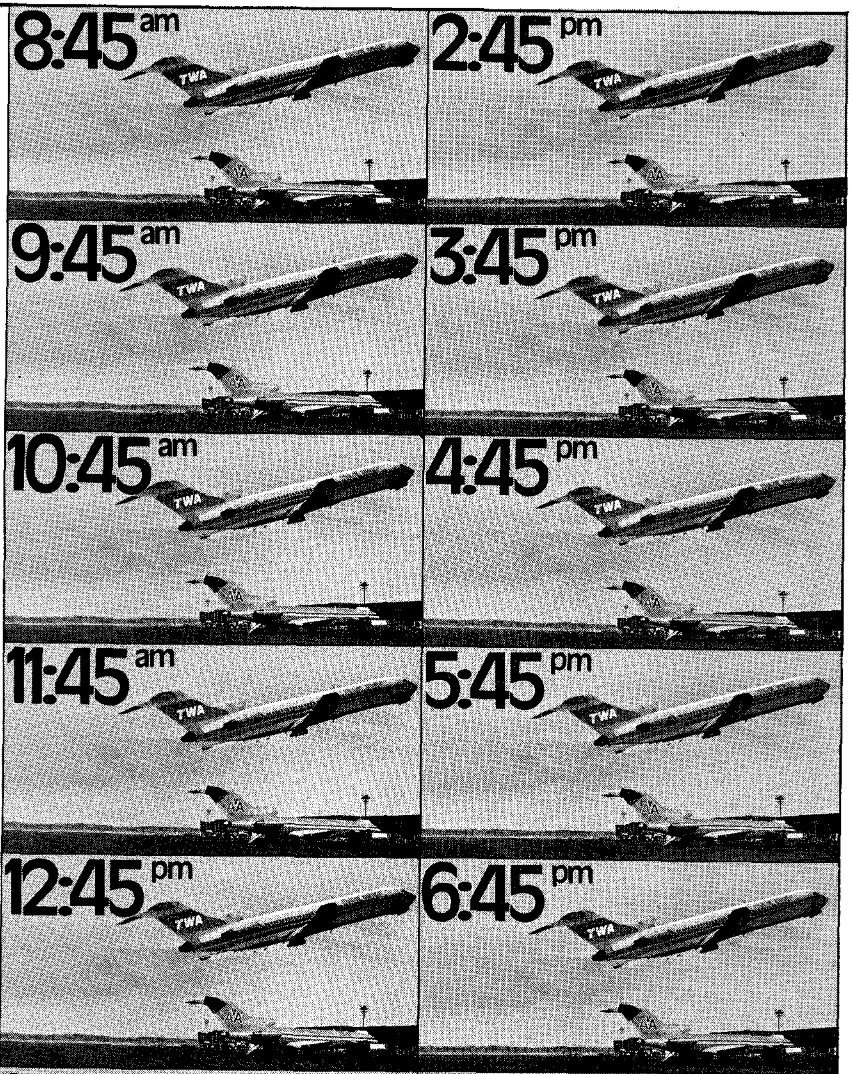

7:45 am
1:45 pm
7:45 pm

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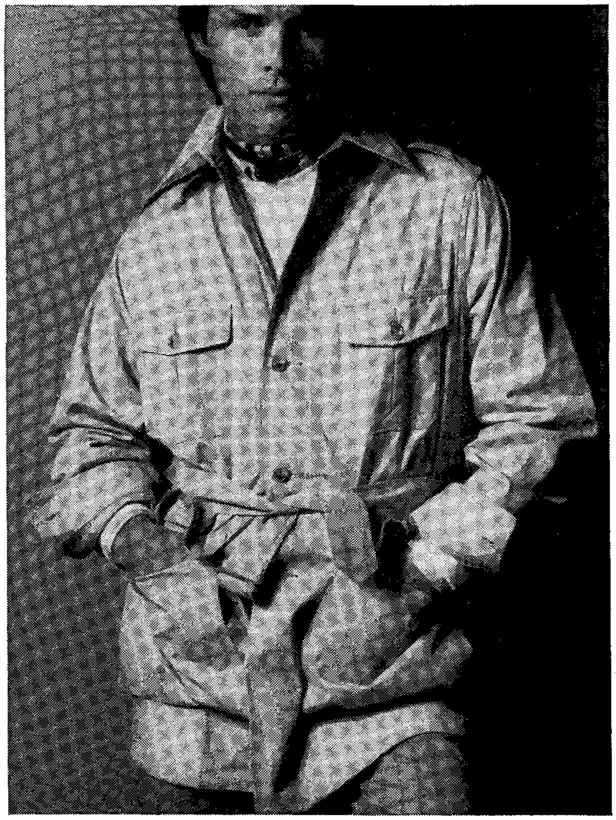

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MARYLAND (White Flint-Kensington) VIRGINIA (Tysons Corner-McLean)

other things, potential problems in rolling over maturing notes, questionable practices that were weakening the city financially, the "gigantic financial burden" created by more militant municipal unions, and the heavy buildup of short-term debt. O'Rourke was so concerned that he advised holders of intermediate and long-term city bonds to consider switching into issues with more certain long-term outlook.

O'Rourke followed up with another memorandum on New York City securities on May 21, 1975—although it wasn't as blunt as the analyst would have liked. The reason, he said: "The big chiefs [whom he declined to identify] wanted it watered down."

One obvious question is raised. Had Manny Hanny's big chiefs, chairman Gabriel Hauge and president John McGillicuddy, seen O'Rourke's December 11 memorandum? At first, Manny Hanny refused to talk. Later, grudgingly, a bank spokesman said neither Hauge nor McGillicuddy had seen O'Rourke's memo. One wonders why they weren't shown it, in view of its implications. The spokesman told me that Manny Hanny had participated in city underwritings after the O'Rourke memo, but he refused to say whether the trust department had unloaded any securities in reaction to the memo. Presumably, the SEC, which is investigating the sale of city securities, will determine whether Manny Hanny misused any inside information.

## Specialists' Other Book

That the New York Stock Exchange is probing allegations of bookmaking activities on the floor of the exchange is old hat. But what hasn't been reported is that the NYSE's investigation has led to the door of the big board's biggest specialist firm, Spear, Leeds & Kellogg. (A specialist is charged with maintaining an orderly market in securities.) One source reports that Peter Kellogg, one of the firm's 31 partners and the son of James Crane Kellogg, a commissioner of the Port Authority and a powerhouse in New Jersey politics, is one of the exchange members who has come under scrutiny in the big board's gambling probe. Other Spear, Leeds partners, I hear, may also be involved. One source reports that Peter Kellogg (who was bonefishing off the Bahamas and couldn't be reached) personally made an offer to a floor member "to take any-size bet on the [national] election—either side." Spear, Leeds makes markets in 104 big-board securities, including R.H. Macy, Superior Oil, Greyhound Corporation, and Phelps-Dodge. ▬

# MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

## April 26 thru May 3

(Listings subject to last-minute change)

### Wednesday, April 27

### MEMBER OF THE STAFF

**Stephen Collins** in a scene from Joan Micklin Silver's *Between the Lines*, which takes a comic look at the lives and loves of an underground newspaper's staff at a time when it is about to be taken over by a publishing mogul. At the Sutton.

### Thursday, April 28

**The Wild Duck**–Directed by Hans W. Geissendorfer, film stars Jean Seberg, Peter Kern, Bruno Ganz, and Anne Bennent, and tells the story of a father who accidently discovers the illegitimacy of his daughter and disowns her. 68th Street Playhouse.

### THE MOVIES

**Aguirre, Wrath of God**–A 1973 film by the German director Werner Herzog about a 1560 expedition by Spanish conquistadors in search of El Dorado. The trouble with the film is not the excesses but the insufficiencies of Herzog's imagination. We never get inside anyone's mind, and come to understand neither Aguirre and his madness, nor why the others trusted him so long. D. W. Griffith.

**Airport '77**–A disaster movie that suffers from arrested development. It concerns a privately-owned Boeing 747 that has been converted into a flying clubhouse and is now conveying guests to Florida by its millionaire owner. If you expect a spectacular crash, forget it. The plane luckily turns out to be as airtight as the movie's plot is far from being; yet it is not quite watertight, a condition resembling that of the filmmaker's head. Forum; Columbia I; 86th St E.; Murray Hill.

**Annie Hall**–Woody Allen's latest is painful in three ways: as unfunny comedy, poor moviemaking, and embarrassing self-revelation. The jokes are tired and can often be seen dragging their feet toward us a mile off. Diane Keaton's scandalous performance consists of a dithering, blithering, neurotic coming apart at the seams, in this on-again, off-again love affair of a schlemiel and a meshugenah. Baronet; Little Carnegie; 34th St E.

**Ankur**–Shyam Benegal wrote and directed this Indian film set in a village background in Hyderabad, and Shabana Azmi is the star. Bombay Cinema.

**Audrey Rose**–There is a little girl, Ivy, in whom the soul of a previous little girl who dies in flames is prematurely reincarnated, and poor Ivy is now a mess. Her parents and Audrey Rose's father get together to pray for the errant soul. Robert Wise, the director, and Frank De Felitta, the writer, clearly share—not the same soul, but the same mind. And half a mind proves insufficient for either job. Loews State II; Loews Cine; Eastside.

**The Beast**–Walerian Borowczyk's erotic fairy tale of beauty and the beast, starring Sirpa Lane, and weaving between reality and the supernatural. E. 59th St Theater; thru 4/28, RKO Cinerama I.

**Black Sunday**–John Frankenheimer's latest is a sound commercial film, the basic stuff of cinema, and an oasis in the current American movie output. As the Israeli mastermind of an assassination attempt, the lately often irresponsible Robert Shaw gives a genuinely affecting performance, and there is very solid work from other actors as well, notably the craggily dependable Fritz Weaver, the pervasively slimy Michael V. Gazzo, and the ominously controlled Walter Gotell. Loews State I; Loews Tower East.

**Bound for Glory**–David Carradine portrays Woody Guthrie in an autobiographical film about the legendary folksinger. It deals mostly with the Depression, the Dust Bowl, and the desperate people traveling to California where new horrors await them. Seeing this film, directed by Hal Ashby, is the nearest thing to leafing through the album of a great photographer (Haskell Wexler). Thru 4/26, Quad.

**Brothers**–Bernie Casey, Vonetta McGee, and Ron O'Neal star in a film, directed by Arthur Barron, about a man persuaded to plead guilty to robbery in exchange for a light sentence, who fell in love with a radical professor with whom he was corresponding from jail. National.

**Chinese Roulette**–Story of a long week-end in a Franconian castle in Germany and all the shenanigans that take place therein. Directed by Rainer Werner Fassbinder. New Yorker.

**La Chinoise**–Jean-Luc Godard at his most pretentious and inane. A group of snotty Paris kids start a Maoist cell and play at political assassination. There are some truly appalling performances (notably from Anne Wiazemsky), and some fine camera work from Raoul Coutard. The film did in a sense foreshadow the events of May, 1968, but only because Godard has the typical mind of a disheveled student activist. As usual with Godard: no story and no characters. 4/27, Bleecker St Cinema.

**The Clockmaker**–A penetrating first work by Bertrand Tavernier, who has since gone on to two further, perhaps even better, films. Based on a novel by Simenon, this is not a thriller, but a searching character study of a little man whose son has killed a brutish fascist. We follow the father in the process of coming to understand his son, himself, and the protofascist society he lives in. A sad but wonderfully liberating film, brilliantly acted by Phillippe Noiret and a fine cast, against a colorful Lyons background, and full of sharply observed, stunningly integrated existential details. From 4/27, Quad.

**Cousin, Cousine**–A charming and droll film by Jean-Charles Tacchefla that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Paris.

**Demon Seed**–Donald Cammell's film takes place in the proximate future when a giant computer with a hypertrophic brain outwits the human beings running it, and turns Julie Christie into a captive in her own house. The computer half rapes and half seduces her, and after much terror, murder, and kinky bondage sex, she bears what appears to be his child. The direction contributes some fairly slick scare effects and a great deal of overarching unwholesomeness. Trans-Lux 85th; Greenwich; Loews Triplex; Criterion.

**The Domino Principle**–Very little need or can be said about Stanley Kramer's latest. Terrible movies tend to start with a preposterous premise and then laboriously work their way to an impossible conclusion. This one starts with an arrant impossibility and works its way to whatever lies beyond and below that. However, Richard Widmark is a joy to watch; even when he is doing nothing, as here, he exudes credibility, authenticity, flesh-and-blood presence. Loews Triplex; RKO Cinerama II.

**Fun with Dick and Jane**–Even if the film were a good deal worse it would still deserve to be seen for the greatly gifted Jane Fonda who is the only all-purpose actress we've got in Hollywood today. She is by far the most irresistibly smart-alecky wife since Myrna Loy in the *Thin Man* series. Theme concerns a couple, living beyond their means, who turn to a life of genteel crime. Loews Triplex; Waverly; RKO 86 I.

**Intimate Lighting**–One of the rare films in which a simply story about humble people resonates with deep humanism and genuine, unpatronizing laughter. A concert violinist comes back from Prague to his home town with his very pretty wife to give a concert and stay with an old friend, the local conductor, and his quaint family. Nothing much happens, except that both the country and the city mouse learn about life. Ivan Passer has directed superlatively from his own script, with a fine cast and flavorous *mise en scene.* A gem of the Czech Cinema. 5/3, Carnegie Hall Cinema.

**Islands in the Stream**–Can best be defined as senescent adolescent fantasy, about Hemingway's great sculptor on the far side of middle age whose marriages have failed, but what the hell—he has three sons, an island in the sun, a good, blowsy whore. George C. Scott's solid craftsmanship has enough gusto to keep the movie at least half alive, in plodding Book-of-the-Month style. Franklin J. Schaffner directs. Loews Astor Plaza; Loews Orpheum; thru 4/26, Quad.

**Jabberwocky**–A film by and with some of the Monty Python crew. If you can laugh at this, you can laugh at anything and might as well stay home working up great guffaws over the spots in your kitchen sink. Cinema I.

**Jacob the Liar**–Based on Jurek Becker's novel, directed by Frank Beyer, starring Vlastimil Brodsky, tragicomedy set in a Polish ghetto near the close of WW II centers on an artless, but heroic figure of a man who continues to provide his people with a cause for hope. Plaza.

**Lacombe, Lucien**–Louis Malle continues the development into one of our most arresting directors with this love-and-hate story about collaborators and Jews in hiding in occupied France. This is, however, no simple thriller, but an attempt to understand complex relationships against a soul-trying background, and there is so much that is fine here (including extraordinary color photography, brilliant supporting performances) that it is more than disappointing that the film finally does not go deep enough or ring fully true. Still, well above average. 5/1, Bleecker St Cinema

**The Last Tycoon**–The movie version of F. Scott Fitzgerald's book is an honorable failure, honorable because it tries to serve its vision of the original faithfully; failure because that vision falls considerably short of Fitzgerald's. Elia Kazan directed, and his naturalism laced with expressionalistic touches introduces elements to disharmonize with Harold Pinter's screenplay, and Fitzgerald's book. Robert De Niro's Monroe Stahr, the protagonist, is perfection itself, but Ingrid Boulting, the Kathleen, is disastrous. Thru 4/26, Gramercy; Olympia.

**The Late Show**–If you like latter-day variations on the private-eye movie—variations that consist chiefly of tongue-in-cheek deflations of the genre, you may find this film just your thing. Though its plotting is rudimentary and its illogic gigantic, it has oodles of atmosphere and a likeable way of not taking itself too seriously. Lily Tomlin is totally winning. Thru 4/26, Sutton; Embassy 72nd; thru 4/28, Victoria; from 4/27, Olympia.

**The Littlest Horse Thieves**–A Walt Disney Production, set in a small English mining town at the turn of the century. Film stars Alastair Sim, Peter Barkworth, and Maurice Colbourne, and was directed by Charles Jarrott. Thru 4/27, Radio City Music Hall.

**Man on the Roof**–A civilized, understated thriller, of a kind that is all too rare these days. Bo Widerberg's film is made with a wary intelligence all the way, showing that however spectacular police work can get, it is seldom if ever romantic. This is no bogus epic, nor is it a lurid ominous *film noir.* If anything, it is a *film gris.* The scene is set in Stockholm, and the cinematography by Odd Geir Saether is just right. Cinema III.

**Mohammad, Messenger of God**–A long arid desert of a movie directed by Moustapha Akkad, an authentic Moslem believer, no doubt, but an equally certifiable no-talent as a director. For well over three hours, this film stumbles, staggers, lurches, and bumbles ahead, without any true rhythm, construction, vision, or even bare minimum of craft. The cast comprises mostly second-rate, posturing European actors who, moreover, sound (or are) dubbed ineptly. Rivoli.

**Nasty Habits**–A nasty little piece of goods over which it would be kindest to pass in silence, if only it deserved kindness. What we have here is a "satire" on Watergate told in terms of a nunnery with monastic equivalents for most of the principals in that fiasco. The language is rowdy throughout, the goings-on licentious or sacrilegious, and convent life is turned into an ugly, unfunny travesty. Cinema II.

**Network**–Sidney Lumet's latest film is a further lap in Paddy Chayefsky's, the scenarist's, fascinating race against decrepitude and impotence. But Lumet continues to improve as a director, and the acting, by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, Beatrice Straight, is impressive. U.A. East; thru 4/26, 8th St Cinema.

**Providence**–Alain Resnais's first English-language film is his first unmitigated disaster. John Gielgud, the partially hidden narrator of the film, an old dying man, imagines a convoluted scenario involving a love triangle made up of his legitimate son, his illegitimate son, and the former's wife (Dirk Bogarde, David Warner, and Ellen Burstyn). Art.

**Raggedy Ann and Andy**–With their friends, King Koo Koo, The Greedy, The Camel with the Wrinkled Knees, Pirate Captain Contagious, Queasy, the Loonies—all in an adventure cartoon. Guild.

**Rocky**–This is a pugnacious, charming, grimy, beautiful fairy tale—a small pearl of realism formed around a grain of story-book impossibility. An obscure Philadelphia boxer gets a crack at the heavyweight championship, and what distinguishes this tale from so many other boxing tales is the precision with which the locales, the background activities, and the talk are evoked. It's an uppercut to the devil's jaw and an upper for the viewer's spirits. Directed by John Avildsen. Embassy 46th; Columbia II; Quad; RKO 86th II.

**Silver Streak**–An expensive attempt, directed by Arthur Hiller, at crossbreeding *The Lady Vanishes* and *Twentieth Century*. It is not so much a cross-fertilization as a cross-sterilization. Jill Clayburgh, once again unworthily cast, once again keeps her head above ditchwater. Gene Wilder is miscast in a young-Jimmy Stewart role, and Patrick McGoohan is loathsome above the line of duty. Thru 4/26, Playboy; 72nd St E.

**Slap Shot**–An amusing movie as long as you don't look at it very closely, and forget it as fast as you can. George Roy Hill's film about the ice-hockey scene has no point of view or even consistency of style. It fluctuates between realism and absurdism, cynical casualness and manic exaggeration, moral indignation and total indifference. Beekman; from 4/29, Victoria.

**The Sting**–Although George Roy Hill's film about little gangsters fleecing a supergangster does not hold water, it steadily holds the interest. There is a breezy facility here that carries us over the glaring loopholes, and the spirited cast headed by Paul Newman, Robert Redford, and Robert Shaw entertains us royally, however slick and slender their material may be. There is also a captivating score based on Scott Joplin rags, and a decent period look appealingly photographed. Good, mindless fun. From 4/28, Radio City Music Hall.

**Swept Away by an Unusual Destiny in the Blue Sea of August**–Arrogant capitalist mistress and maltreated manservant are shipwrecked alone together on a desert island. Now he becomes the provider, patriarch, and despot, and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves the highly talented filmmaker Lina Wertmuller very well for her witty yet earnest, outrageous-seeming yet penetrating and often gripping film. Well acted, prettily photographed, and, above all, intelligently written and directed. Not without flaws, but provocative and rewarding. 4/26, Cinema Village.

**Three Women**–This is Robert Altman's third dream film, and, like *Images* and *Brewster McCloud*, alternates uneasily between not very real reality and not particularly imaginative fantasy. A very superficial girl and an almost blank young woman keep exchanging personalities, and finally absorb a third, even more nebulous older woman, into a peculiar menage. The minor characters are even more shadowy, and the plot lacks credibility as a human document, and resonance as a dream. Excellent performances by Shelley Duvall and Sissy Spacek; competent cinematography by Chuck Rosher, absurd paintings and music by Bodhi Wind and Gerald Busby, respectively. Coronet.

**Uncle Vanya**–The United States premiere of Laurence Olivier's film of the Anton Chekhov play, starring Olivier, Michael Redgrave, and Joan Plowright. Thru 4/26, Thalia.

**Welcome to L.A.**–About a lot of people in Los Angeles fornicating, which, even if it were well done would be dull, but in this case it is not well done. Banal writing, terrible tunes with worse lyrics. Direction by Alan Rudolph is as minimal as his script; offensively arty photography; submerged performances; some of them not enough. Fine Arts.

**Wizards**–Ralph Bakshi's animated film takes place in a fantastic world and is termed an "adventure epic." Trans-Lux East; Paramount.

**The Wonderful Crook**–A film, directed by Claude Goretta, about some of our most vital problems, stated so quietly, subtly, and originally that the worse mistake would be to see in it only its wistfully delicious story. It is a true, even if seemingly far-fetched tale, told here with unaffected brilliance, with stunning control of both the cinematic medium and a *verité* far beyond mere *cinema*. Thru 4/27, 68th St Playhouse.

*Excerpted from John Simon's reviews*

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THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

**Art,** 36 E 8th (GR 3-7014). *Providence.*

**Baronet,** 3rd Ave at 59th (355-1663). *Annie Hall.*

**Beekman,** 2nd Ave nr 65th (RE 7-2622). *Slap Shot.*

**Bleecker St Cinema,** 144 Bleecker, at Laguardia Pl (674-2560). 4/26, *Black Roots; Steamboat Bill Jr.* 4/27, *La Chinoise; Letter to Jane.* 4/28, *The Middle of the World; La Chinoise.* 4/29, *Elvira Madigan; The Middle of the World.* 4/30, *The Lovers; Elvira Madigan.* 5/1, *Lacombe, Lucien; The Lovers.* 5/2, *Long Day's Journey into Night.* 5/3, *The Strong Man; The Saphead.*

**Bombay,** 57th nr Bdway (581-4740). *Ankur.*

**Carnegie Hall Cinema,** 7th Ave betw 56th & 57th (757-2131). 4/26, *Big Deal on Madonna Street; A Pain in the A...* 4/27, *Witness for the Prosecution; The Paradine Case.* 4/28, *The Picture of Dorian Gray; Dr. Jekyll and Mr. Hyde.* 4/29, *The Conformist; The Spider's Stratagem.* 4/30, *Cabaret; I am a Camera.* 5/1, *Arthur Rubinstein—Love of Life; A Stravinsky Portrait.* 5/2, *Nick Carter—Master Detective; Michael Shayne, Private Detective; Time to Kill.* 5/3, *Intimate Lighting; Crime and Passion.*

**Cinema I,** 3rd Ave nr 60th (PL 3-6022). *Jabberwocky.*

**Cinema II,** 3rd Ave nr 60th (PL 3-6022). *Nasty Habits.*

**Cinema III,** 2 W 59 (752-5959). *Man on the Roof.*

**Cinema Village,** 22 E 12th (924-3363). 4/26, *Seven Beauties; Swept Away...* 4/27,28, *Take the Money and Run; What's Up, Tiger Lily?* 4/29,30, *Lawrence of Arabia.* 5/1,2, *The Boys in the Band; Saturday Night at the Baths.* 5/3, *2001: A Space Odyssey.*

**Columbia I,** 2nd Ave at 64th (832-1670). *Airport '77.*

**Columbia II,** 2nd Ave at 64th (832-1670). *Rocky.*

**Coronet,** 3rd Ave nr 59th (EL 5-1663). *3 Women.*

**Criterion,** Bdway at 45th (JU 2-1796). *Demon Seed.*

**D.W. Griffith,** 59th St E of 2nd Ave (759-4630). *Aguirre, Wrath of God.*

**Eastside,** 3rd Ave at 55th (755-3020). *Audrey Rose.*

**8th St Cinema,** 52 W 8th (674-6515). Thru 4/26, *Network.* From 4/27, *Fox and His Friends; The Bitter Tears of Petra von Kant.*

**86th St E,** 3rd Ave at 86th (249-1144). *Airport '77.*

**Embassy 46th,** at Bdway (757-2408). *Rocky.*

**Embassy 72nd,** at Bdway (SC 4-6745). Thru 4/26, *The Late Show.* From 4/27, *Romeo and Juliet* (Zefferelli).

**E 59th St,** betw 2nd & 3rd (688-1717). *The Beast.*

**Fine Arts,** 58th nr Lexington (PL 5-6030). *Welcome to L.A.*

**Forum,** Bdway & 47th (757-8320). *Airport '77.*

**Gramercy,** 23rd St nr Lexington (GR 5-1660). Thru 4/26, *The Last Tycoon.* From 4/27, *Network.*

**Greenwich,** 12th at Greenwich (WA 9-3350). *Demon Seed.*

**Guild,** 33 W 50th (PL7-2406). *Raggedy Ann & Andy.*

**Jean Renoir Cinema,** 2nd Ave at 10th (873-8702). Thru 4/27, *Bad Company; Images.* From 4/28, *Alice in the Cities.*

**Little Carnegie,** 57th St nr 7th (246-5123). *Annie Hall.*

**Loews Astor Plaza,** Bdway at 44th (869-8340). *Islands in the Stream.*

**Loews Ciné,** 3rd nr 86th (427-1332). *Audrey Rose.*

**Loews Orpheum,** 86th, 3rd (AT 9-4607). *Islands in the Stream.*

**Loews State I & II,** Bdway at 45th (582-5070). I. *Black Sunday.* II. *Audrey Rose.*

**Loews Tower East,** 3rd Ave nr 71st (TR 9-1313). *Black Sunday.*

**Loews Triplex,** Bdway at 83rd (877-3190). Listings always tentative here. I. *Demon Seed.* II. *Fun with Dick and Jane.* III. *The Domino Principle.*

**Metropolitan Museum of Art,** Fifth at 82nd (879-5500). 4/26, 4 p.m. *The Struggle;* 6 p.m. *Street Scene;* 8 p.m. *Tales of Manhattan.* 4/30, 1 p.m. *The Clock;* 3 p.m. *Les Portes de la Nuit.* 5/1, 1 p.m. *Naked City;* 3 p.m. *Shadows.* 5/3, 4 p.m. *Claudine;* 6 p.m. *Daguerrotypes;* 8 p.m. *West Side Story.*

**Murray Hill,** 34th St nr 3rd Ave (685-7652). *Airport '77.*

**Museum of Modern Art,** 11 W. 53rd (956-7078). 4/26, noon, *The Sculpture* and *An American Potter.* 2:30, *Emil Und Die Detecktive;* 6 p.m. *Brandos Costumes;* 8:30, *The Preparatory* and *Rubber Gun.* 4/27, 6 p.m. *Devices and Desires* and *Elizabeth Swadox—The Girl With the Incredible Feeling;* 8:30, *L'Affiche Rouge.*

**National,** Bdway at 43rd (869-0950). *Brothers.*

**New Yorker,** Bdway nr 88th (TR 4-9189). *Chinese Roulette.*

**Olympia,** Bdway at 107th (865-8128). Thru 4/26, *The Last Tycoon; The Tenant.* From 4/27, *The Late Show; St. Ives.* Every Fri & Sat at midnight, *The Harder They Come.*

**Paramount,** 2 Gulf & Western Plaza (245-5070). *Wizards.*

**Paris,** 4 W 58th (MU 8-2013). *Cousin, Cousine.*

**Playboy,** 57th W of 6th Ave (JU 6-4448). Thru 4/26, *Silver Streak; Mother Jugs & Speed.* 4/27-5/3, *A Star Is Born.*

**Plaza,** 58th St, E of Madison (EL 5-3320). *Jacob the Liar.*

**Quad,** four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. Thru 4/26, *Bound for Glory.* From 4/27, *The Late Show.* II. *Rocky.* III. Thru 4/28, porn. From 4/29, *Frankenstein in 3D.* IV. Thru 4/26, *Islands in the Stream.* From 4/27, *The Clockmaker; A Piece of Pleasure.*

**Radio City Music Hall,** 50th St & 6th Ave (246-4600). Thru 4/27, *The Littlest Horse Thieves.* From 4/28, *The Sting.*

**Regency,** Bdway at 67th (724-3700). 4/26,27, *Tora-San, the Intellectual; High and Low.* 4/28-30, *Kill; Sword of Doom.* 5/1-3, *Tokyo Story.* 5/4,5, *Samurai I; Sanshiro Sugata.*

**Rivoli,** Bdway at 49th (247-1633). *Mohammed, Messenger of God.*

**RKO Cinerama I & II,** Bdway at 47th (757-5450). I. Thru 4/28, *The Beast;* from 4/29, *Frankenstein* (Andy Warhol). II. *The Domino Principle.*

**RKO 86th St I & II,** at Lexington (AT 9-8900). I. *Fun with Dick and Jane.* II. *Rocky.*

**72nd St East,** nr 1st Ave (BU 8-9304). Thru 4/26, *Silver Streak.* From 4/27, to be announced.

**68th St Playhouse,** at 3rd Avenue (RE 4-0302). Thru 4/27, *The Wonderful Crook.* From 4/28, *The Wild Duck.*

**Sutton,** 57th nr 3rd Ave (PL 9-1411). Thru 4/26, *The Late Show.* From 4/27, *Between the Lines.*

**Thalia,** 250 W 95th (222-3370). Thru 4/26, *Uncle Vanya; The Caretaker.* 4/27-5/3, *The Third Man; The Stranger.* Fridays & Saturdays at midnight: *The Battle of Love's Return; Delora.*

**Theater 80 St Marks,** 80 St Marks Pl (254-7400). 4/26, 27, *The Stars Look Down; Kipps.* 4/28, 29, *That Night in Rio; Down Argentine Way.* 4/30-5/2, *The Guardsman; Grand Hotel.* 5/3, *Maytime; Sweethearts.*

**34th St East,** nr 2nd Ave (683-0255). *Annie Hall.*

**Trans-Lux East,** 3rd at 58th (PL 9-2262). *Wizards.*

**Trans-Lux 85th,** at Madison (BU 8-3180). *Demon Seed.*

**UA East,** 1st Ave at 85th (249-5100). *Network.*

**Victoria,** 45th & Bdway (354-5636). Thru 4/28, *The Late Show.* From 4/29, *Slap Shot.*

**Waverly,** 6th Ave at 3rd (WA 9-8037). *Fun with Dick and Jane.* (Every Fri & Sat at midnight, *The Rocky Horror Picture Show.*)

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

## Theater

### ON BROADWAY

### Tuesday, April 26

**The King and I**–Yul Brynner stars in a revival of the Richard Rodgers/Oscar Hammerstein II musical based on Margaret Landon's Anna and the King of Siam. Constance Towers plays the governess. Directed and choreographed by Yuriko. Tues thru Sat at 8; Sat and Wed at 2; Sun at 3. Previews now prior to a 5/2 premiere. Uris, 51st betw 7th & 8th (586-6510).

### Friday, April 29

**Agamemnon**–Aeschylus's play, directed by Andrei Serban; with John Cazale, Priscilla Smith, and a chorus of 27; music by Elizabeth Swados. 4/29 thru 6/19. Vivian Beaumont, 150 W 65th St (EN 2-7616).

**Vieux Carre**–Sylvia Sidney, Diane Kagan, Tom Aldredge, and Richard Alfiere star in a new play by Tennessee Williams about a writer and the inhabitants of a rooming house in the Old French Quarter of New Orleans, during the 30's. Directed by Arthur Allan Seidelman. Previews start tonight prior to a 5/12 opening. St James, 246 W 44th (OX 5-5858).

### CURRENT

**American Buffalo**–The first substantial American play of the season and worth the wait. David Mamet's brilliant black comedy about worthless wordsmanship and man's inactivity toward man. Gorgeous acting by Robert Duvall, Ken McMillan, and John Savage, directed with hairspring timing by Ulu Grosbard, complete the triumphant picture. Belasco, 111 W 44th (354-4490).

**Anna Christie**–Eugene O'Neill's seedy whore of a play, redeemed by the skill of a director (Jose Quintero) and a star (Liv Ullmann) who never make the mistake of taking it seriously. Ullmann's Anna is a stupendous creation, in which passion flows through every pore of a body that is, of itself, one of God's masterpieces. Imperial, 249 W 45th (CO 5-2412).

**Annie**–Andrea McArdle has the title role in a musical with book by Thomas Meehan, loosely based on Harold Gray's Little Orphan Annie; music by Charles Strouse; lyrics by Martin Charnin; choreography by Peter Gennaro. Also starred are Reid Shelton and Dorothy Loudon. Alvin, 250 W 52nd (PL 7-8646).

**The Basic Training of Pavlo Hummel**–Al Pacino stars in a revival of the David Rabe play; directed by David Wheeler; with Joe Fields, Larry Bryggman, Lance Henriksen. Plays thru 6/5. Longacre, 220 W 48th (246-5639).

**Bubbling Brown Sugar**–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the likes of Avon Long and Josephine Premice. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270).

**California Suite**–Sleazily written, shoddily constructed, and without even a scintilla of Neil Simon's usual slick adroitness with a gag line, this grab bag of skits about life in a Los Angeles hotel suggests that California life may have scrambled Mr. Simon's brains. Gene Saks's direction draws a few moments of bovine humor from Jack Weston, but Tammy Grimes and Marge Redmond look as foolish as they are made to sound. Mon thru Sat at 8; Sat, Sun, Wed mat at 2. Eugene O'Neill, 230 W 49th (246-0220).

**Chicago**–A music vaudeville, with book by Fred Ebb and Bob Fosse, based on the 1926 melodrama about a Chicago murderess. Music by John Kander. There is fun here, and like any spectacle that carries the Fosse signature, it demands to be seen. *(J.S.)* Mon thru Sat at 8; mat. Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

**A Chorus Line**–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990).

**Dirty Linen & New-Found-Land**–Tom Stoppard's interlinked playlets, both set in a Parliamentary committee room, elevate the fine old art of farce-writing to a high intellectual level. The joke-spinning is murderously, achingly funny, no less so for the intricacy and the dazzling literacy of Stoppard's word-gaming. If you feel certain pains on leaving the theater, that's your laughing muscles being reactivated after a long, dismal season of rest. Ed Berman directs, and the cast is fully the equal of its London counterpart. Mon thru Sat at 8; Wed mat at 2. Golden Theater, 252 W 45th (246-6740).

**Equus**–Peter Shaffer's play which is structured around a valid premise, an exploration into the tortured mind of a boy who suddenly goes beserk and blinds a stableful of horses. But the play is ruined by Shaffer's concept of the psychiatrist, who is forced constantly into tedious (and, to an intelligent auditor, insulting) sermons on what it all means to him. With Tony Perkins and Ralph Seymour. Helen Hayes, 210 W 46th (246-6380).

**Fiddler on the Roof**–Nothing has aged so much that this 1964 Bock-Harnick-Stein musical has lost any appreciable glow. Even so, as Zero Mostel has had to slow down his timing in the lead role, and as some key members of the new cast fail to erase memories of their predecessors, it becomes increasingly clear that the real "Fiddler" is Jerome Robbins, whose staging transmutes common clay into something like gold. Since Mr. Robbins returned to restage this revival, it has become, once again, an imperative. Mon thru Sat at 8, Wed mat at 2. Winter Garden, 1634 Bdway (245-4878).

**For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf**–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling theatrical experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

**Godspell**–Although it may have been overpraised when new (thanks to *J.C. Superstar's* also having been around), the artless joy of this retelling of the Passion through the eyes of flower-children, the romping inventiveness of its appealing cast, and the vitality of most (if not all) of Stephen Schwartz's music still make this one of the loveliest things in town. The move to Broadway has been well managed, and you're still invited onstage for wine at intermission. Wed thru Sat at 8; Mat Wed, Sat & Sun at 2; Sun at 5:30 p.m. Ambassador, 215 W 49th (265-1855).

**Grease**–An amusing, ridiculous 50s rock 'n' roll musical exploring the myth created by the mass media of what teen-age life was like in the 50s. Excellent choreography by Patricia Birch. Book, music & lyrics: Jacobs & Casey. Directed by Tom Moore. *(J.S.)* Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**I Love My Wife**–Wife-swapping in Trenton, with words (Michael Stewart) from old sit-com discards, music (Cy Coleman) that is mostly plasticized ricky-tick, and acting (Lenny Baker, et al) that would make Bugs Bunny cringe. A show, in other words, that achieves the impossible: to make life in New Jersey even worse than it is. Ethel Barrymore, 243 W 47th (246-0390).

**Ladies of the Alamo**–Paul Zindel's play, about a backstage power struggle in a seedy Texas theater, is occasionally spoiled by a surfeit of gag-lines (and by Eileen Heckart's getting all the good ones). But there are some keen observations on theater mania here, and a splendid, brassy performance by Estelle Parsons as a lady whose earnest, vulgar amateurism has made her some kind of culture-hero. Martin Beck, 302 W 45th (246-6363).

**Lily Tomlin in Appearing Nitely**–A one-woman show with a cast of thousands, all of them crazy, and all beautifully observed. To dub Ms. Tomlin a "comic" is only to reveal the paucity of language; her impersonations are wildly comic, but also harrowingly real and often agonizingly poignant. An actress capable of such insight knows no horizons. Mon thru Thurs at 8; Fri & Sat at 7 & 10. Thru 5/21, Biltmore, 261 W 47th (582-5340).

**The Magic Show**–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; Wed, Sat & Sun at 2; Sun at 5 p.m. Cort, 138 W 48th (489-6392).

**Oh! Calcutta!**–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Wed at 2 & 8. Edison, 240 W 47th (757-7164).

**Otherwise Engaged**–With words wise and winged, Simon Gray shows us how easy it is to retreat into electronic armor and cut all communication with humanity. The play is, at once, both wittier and more profound than Gray's excellent *Butley* and, as directed by Harold Pinter, it becomes one of Broadway's few genuinely rewarding experiences. As the hero, a man on his way to becoming a robot, Tom Courtenay may be a little *too* charming, but his way with the language is indeed elegant. Plymouth, 236 W 45th (246-9156).

**A Party**–Adolph Green and Betty Comden are such charming hosts, and their song lyrics embody so much of the spirit of Broadway theater at its sassiest, most iconoclastic, that the "and-then-we-wrote" format of their retrospective becomes heady, classy entertainment of high order. Even their manner of presentation, at a "party" that looks more like a hangover, becomes immensely likeable. Little Theater, 240 W 44th (221-6425).

**Pippin**–The most beautifully gotten up musical ever to surround a near-vacuum, the "vacuum" being Roger O. Hirson's empty and pretentious book about Charlemagne's son. The "near" is Stephen Schwartz's music and lyrics, with an awkward, amateurish charm, but at least they have a somewhat medieval feel. Bob Fosse's only flaw is an excess of inventiveness. *(J.S.)* Tues, Wed & Sat at 8 p.m. Mat Wed & Sat at 2; Sun at 3 p.m. Minskoff, 45th W of Bdway (869-0550).

**Romeo and Juliet**–Imperative, but only because the radiant, enthralling Juliet of Pamela Payton-Wright outweighs a multitude of flaws. This Juliet is a complete person: vulnerable, ravished in ways she cannot bring herself to comprehend, drawing delight from the sheer beauty of Shakespeare's music and the events it underscores. Paul Rudd, the Romeo, is, as always, interesting, but his bumptiousness undermines credibility and his elocution is more Iowa than Italy. Ted Mann's direction lets the play sprawl shapelessly over the Circle's impossible playing area, and the supporting cast seldom rises above mediocrity. Thru 5/22. Circle in the Square, 1633 Broadway (581-0720).

**Same Time, Next Year**–Sandy Dennis and Don Murray in a romantic comedy by Bernard Slade about an annual rendezvous that lasts for 25 years involving a pair who are married, but not to each other. A two-character play similar in theme to *Avanti,* and in quality to *The Voice of the Turtle,* it is genuinely funny, often moving and perspicacious. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. *(J.S.)* Brooks Atkinson, 256 W 47th (245-3430).

**The Shadow Box**–Michael Cristofer's haunting play is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving play, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Morosco, 217 W 45th (246-6230).

**Shenandoah**–A musical by James Lee Barrett, P. Rose, P. Udell, and Gary Geld; directed by Philip Rose; stars William Chapman. It takes no Civil War expert to know that this foolish hyperanachronism has about as much to do with history as with wit, tunefulness, or basic intelligence. The book goes from nowhere to nowhere, unless commuting between jolly homespun philosphy and arrant tearjerking constitutes an itinerary. Tues thru Sat at 8 p.m.; Wed and Sat at 2 p.m. Sun at 3 p.m. *(J.S.)* Alvin, 250 W 52nd (PL 7-8646).

**Side by Side by Sondheim**–With skill and charm measurable in googols, three stupendously gifted Britishers (Millicent Martin, Julie N. McKenzie, and David Kernan) have come all the way from London to remind us of the words-and-music genius of Stephen Sondheim. Their reminder is nothing more than a long, generous song recital, but it all turns into an inspired, implied drama of sheer delight. Music Box, 239 W 45th (246-6230).

**Sly Fox**–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone.* As the Fox himself, George C. Scott mistakes pose-striking for comic acting, and Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'.* Ugh. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (Cl 6-6699).

**The Wiz**–New musical version of the *Wizard of Oz* with an all-black cast; by William F. Brown and Charlie Smalls; directed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. If you already know Oz, from the Baum books and the Garland movie, you're ahead of the game. *J.S.)* Majestic, 247 W 44th (246-0730).

**Your Arms Too Short To Box With God**–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Tues thru Sun at 8; mat Sat at 2, Sun at 3. Lyceum, 149 W 45th (JU 2-3897).

## OFF and OFF-OFF BROADWAY

### CURRENT

**Another Way To Love**–Dramatization of fantasies. Wine and post-play discussion. Thru 5/7, Fri & Sat at 8; Project Theater, 127 Grand St (966-0322).

**Arms and the Man**–G.B. Shaw's comedy, directed by Lou Rodgers. 4/29 thru 5/15, Fri thru Sun at 8 p.m., Sun mat at 3 p.m. $2.50. Studio 17, 18 E 17th St (691-6105).

**Ashes**–David Rudkin's play begins as a witty, low-key piece about a couple struggling to have a baby; gradually, and inexorably, the scope widens to embrace a wide range of brilliant disturbing thoughts about life itself. The play (by a Britisher hitherto unknown here) is something close to wonderful, as is the performance by a four-member cast directed by Lynne Meadow. Public/Anspacher Theater, 425 Lafayette St (677-6350).

**Auto-Destruct**–Jeff Wanshel's play about three professional criminals, directed by Craig LaPlount. 4/27-30 at 7:30 p.m. Free. NY Stage Works, 15 W 18th St (242-3967).

**Cacciatore**–Three one-act plays by Joseph Pintauro, directed by Warren Robertson, Fri, Sat & Sun at 7:30, thru 5/8. $2.50. Actors Repertory, 1220 Bdway (564-1380).

**Cakes with the Wine**–English-language play by Edward M. Cohen, about money—how it is used to communicate emotions; directed by Ran Avni. Thru 5/15, Thurs & Sat at 8:30; Sun at 2:30. $2.50. Jewish Repertory, 344 E 14th (674-7200).

**Camino Real**–Tennessee Williams's carnival play, with a cast of 35 actors, dancers, and musicians. 4/29, 30; 5/5, 6, 7, at 8 p.m. $3. University Theater, 35 W 4th (598-3232).

**Candide**–Leonard Bernstein's version is presented from 5/3 to 5/7, at 8 p.m. and mat 5/4 at 2 p.m. $2. Fordham University at Lincoln Center, 113 W 60th (956-4774).

**Carol in Winter Sunlight**–Arthur Sainer's play, directed by Crystal Field, with a score by George Prideaux. 4/28-6/5. Thurs thru Sun at 8 p.m. $2.50. Theater for the New City, 113 Jane St (691-2220).

**The Club**–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this rather special show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

**Cold Storage**–Martin Balsam and Michael Lipton as a couple of patients on a hospital roof, infecting each other and the audience with a terminal case of boredom. Ronald Ribman, the author, hasn't even gotten his medical facts right. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. $9. Thru 5/8. American Place Theater, 111 W 46th (246-3730).

**Dance on a Country Grave**–Kelly Hamilton's musical based on Thomas Hardy's *Return of the Native;* directed by Robert Brewer. Thru 5/8, Hudson Guild, 441 W 26th (760-9810).

**Day One**–A musical by Robert W. Preston about adventures in a fallout shelter, directed by Robert M. Nigro. Thru 5/1, Thurs thru Sun, at 8 p.m. 4/30, at 5 & 11. $2.50. Walden, 1 West 88th (874-7995).

**Dirty Hands**–Jean Paul Sartre's play, directed by Kirt Alexander. Thurs thru Sat, thru 4/30, at 8 p.m. $2.50. NYC Repertory, 437 E 46th (JU 6-3700).

**Double Bill**–Nikolai Gogol's *The Gamblers* and Chekhov's *Anniversary,* thru 5/7, Fri & Sat at 10:30, Sun mat at 2:30. $3. Drama Committee, 17 W 20th (929-8377).

**Double Bill**–Chekhov's *The Boor* and G.B. Shaw's *How He Lied to Her Husband,* directed by Joan Langue. 4/29-5/16, Fri thru Mon at 8 p.m. $2.50. No Smoking Playhouse, 17 W 24th St (260-5879).

**Endgame**–Samuel Beckett's play, directed by Gene Feist. Tues thru Sat at 8 p.m. mat, Wed, Sat & Sun at 2 p.m. Thru 5/22. Roundabout Stage, 307 W 26th (924-7160).

**The Fantasticks**–In the zillionth year of its run, with its notable list of acting alumni, this innocuous drivel has finally found its audience: one man who attends regularly because it cures his insomnia. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

**For the Use of the Hall**–Oliver Hailey's play, directed by Ron Van Lieu, is about a group of losers who come together in a deserted summer house. Wed thru Fri at 7:30; Sat at 7 & 10; Sun at 3 p.m. $2.50. Playwrights Horizons, 416 W 42nd (LO 4-1235).

**Gemini**–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid, and so is the cast, thru 5/1. Circle Repertory, 99 Seventh Ave So (924-7100).

**Greenwich Village Follies**–Revue, with music, lyrics, and vignettes by Ronnie Britton. Wed thru Sat at 8; Sat also at 10:30. Sun, 5 & 7:30. Cricket Theater, 162 Second Ave (533-8010).

**The Great MacDaddy**–Folk musical of no great consequence, but revived with great love and incandescent energy by the Negro Ensemble Company. You won't find better ensemble work at any theater, large or small, in town. Tues thru Fri at 8; Sat at 2:30 & 8:30; Sun at 2:30 & 7 p.m. Theater de Lys, 121 Christopher St (WA 4-8782).

**La Guerre de Troie n'Aura pas Lieu (Tiger at the Gates)**–Le Theatre de la Ville's production; directed by Jean Mercure. In French with simultaneous translation into English. Thru 4/30, City Center, 55th St betw 6th & 7th (246-8989).

**Gulp!**–Musical farce about six youths at the beach, directed by John Glines. Thurs thru Sun at 9 p.m. 4/28-5/29. $4. The Glines, 260 W Bdway (925-2619).

**Hagar's Children**–Ernest Joselovitz's soap-sudded drama about disturbed children in a home, wherein promising dramatic situations are invariably reduced to cliche. Robert Graham Small directs a large, but only intermittently interesting cast. Public Martinson Hall, 425 Lafayette St (677-6350).

**The Happiest Girl in the World**–Offenbach's musical farce based on Aristophanes's *Lysistrata,* directed by Ben Termine. Thurs thru Sat at 8 p.m. 4/28-30; Mon thru Wed at 8, 5/2-4. Free. Twentieth Century Fox Screening Room, 444 W 56th (489-3560).

**Happy End**–The Bertolt Brecht-Kurt Weill musical is revived and stars Meryl Streep, Christopher Lloyd, Grayson Hall. It's about the Salvation Army colliding with a den of gangsters in pre-prohibition Chicago. Tues thru Sun at 8; Closes 4/30. Chelsea Theater, Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

**Heat**–William Hauptman's play, starring Richard Dow, directed by Sharon Barr. $2.50. Thurs thru Sun at 8 p.m. Thru 5/8. Quaigh Theater, 108 W 43rd (221-9088).

**Hedda Gabler**–Henrik Ibsen's drama of a desperate woman in confrontation with her own romantic myth. Lynn Lowery stars. 4/28-30; 5/1, 5-8 at 8 p.m. $2.50. Stage 73, 321 E 73rd (242-3900).

**The Homecoming**–Harold Pinter's play, directed by Christopher Martin. Wed, Thurs, Fri at 8 p.m. Sat at 7 & 10:15; Sun at 3 & 7 p.m. thru 5/8. CSC Theater, 136 E 13th, at 3rd Ave (677-4210).

**Jean Cocteau Repertory**–Shelley's *The Cenci,* 4/29, 7:30; 5/1, 7 p.m. Wilde's *Salome,* 4/29, 10:30; 4/30, 7:30. Oliver Goldsmith's *She Stoops to Conquer,* 4/30, 10:30; 5/1, 3 p.m. Bouwerie Lane, 330 Bowery (677-0060).

**Jules Feiffer's Hold Me!**–Revue of Feiffer sketches, mostly from his weekly *Lebenskvetch* cartoons for *The Village Voice.* The cast of five is talented, but comic strips don't necessarily sound better than they look (unless Mayor La Guardia happens to be on sound). One or two longer sketches in the second half do make the evening bearable, however. Tues thru Fri at 8; Sat at 7:30 & 10; Sun at 3 & 7:30. $8.50 & $7.50 Westside Cabaret, 407 W 43rd (541-8394).

**Kennedy's Children**–Robert Patrick's play, directed by Lawrence Zucker. 4/29, 5/6,13,14, at 7:30; 4/30, 5/7, at 7 & 10; 5/1 at 3:30. $2.50. Frankel Theater, 1147 First Ave, at 63rd (421-1666).

**Mamet's Plays**–*Sexual Perversity in Chicago* and *Duck Variations,* two beautifully written, subtle, and wise short plays about — well, about life: young people's lives ruined by meddling "friends," old people's lives ruined by aching, desperate dullness. It's all treated with a fine, light touch, which the expert direction of Albert Takazauckas deftly underscores. Fri at 8; Sat at 7 & 10; Sun at 3 & 8. Cherry Lane, 38 Commerce St (989-2020).

**Monsters**–A double-bill about human oddities that begins nauseatingly with William Dews's *Side Show,* which is about murderous Siamese twins, but ends triumphantly with *The Transfiguration of Benno Blimpie,* Albert Innaurato's haunting allegory about a fat boy whom nobody loves. As James Coco sits and stuffs himself with food for an hour or so, unloved, Benno becomes transfigured into a repository for all the loathing and misunderstanding people are capable of visiting on one another. Astor Place Theater, 434 Lafayette St (254-4370).

**Murder, My Sweet Matilda**–Janet Green's play, directed by Edmund W. Trust. Fri & Sat at 10:30; Sun at 7:30. Thru 5/22. $2.50. 18th St Playhouse, 145 W 18th, betw 6th & 7th (924-8400).

**New York City Street Show**–Peter Copani's musical drama about growing up in Greenwich Village. Mon, Wed, Thurs at 8. Fri & Sat 7:30 & 10:30. Sun at 3:30. Actors Plyhse, 100 7th Ave So (242-9657).

**N.Y.T.E. Festival**–Ten new one-act plays by New York playwrights, five each evening in alternating repertory. 4/18-5/15, Thurs thru Sun at 7:30. $3. N.Y.T.E. Arena, 62 E 4th St (477-4120).

**Nightclub Cantata**–A congenial revue of songs by the prolific and versatile Elizabeth Swados, arranged by her and sung with high style by eight immensely talented youngsters including the author. A few of the lovesongs are a mite sweet; one or two others stoop to the glitzy earnestness of Brel, but the show contains enough dazzling talent to outweigh passing flaws. Top of the Gate, 160 Bleecker (982-9292).

## A ROARING LION

**Tony Kraber** appears in Leslie Holzer's new comedy, **Nobody Heard the Lions Roar,** which deals with the problems Americans face when embracing Far Eastern traditions. Thursdays thru Saturdays at 8 p.m., thru 5/14. $2.50. Cubiculo, 414 W 51st, betw 9 & 10 (265-2138).

**On the Lock In**–A musical with book, music and lyrics by David Langston Smyrl; directed by Robert Macbeth. Action takes place in a prison. Public Theater/LuEsther Hall, 425 Lafayette St (677-1750).

**Ornaments**–Rodney Anderson's play, directed by Charles Conwell. Thurs thru Sun at 7:30, thru 5/8. $3.50. Direct Theater, 455 W 43 (765-2117).

**Peg o' My Heart**–Unless you've seen a lot of theater this season, you may be immune to the simple, fresh delights in J. Hartley Manners's 1912 heartwarmer (written for Mrs. Manners, a.k.a. Laurette Taylor). Under Gene Nye's unerringly clear-eyed direction, the play has returned to us full of love, and even a touch of wisdom, and the Lion Company (led by the winsome, adorable Peg of Sofia Landon) plays as if caught up in a masterpiece. From 5/4, Tues-Fri at 7:30; Sat at 5:30 & 9; Sun at 3 & 7:30. Theater Four, 424 W 55th (575-1771).

**A Pocketful of Posies**–Fantasy by Sidney Morris, directed by Robert Stocking. Mon thru Wed, thru 5/4, at 8 p.m. $2.50. National Arts, 30 Bond St (674-9710).

**The Refrigerators**–Mario Fratti's play, directed by Ted Story. Thru 5/14. Fri, Sat & Mon at 8; Sun at 3. $2.50. I.R.T., 120 W 28th (243-7494).

**Relationships**–Phillip Hayes Dean's two one-acters, directed by Shauneille Perry. Thurs thru Sun at 7:30, Thru 5/8. $3.50. E.S.T. Theater, 549 W 52nd (247-4982).

**Der Ring Got Farblonjet**–Charles Ludlam's version of the Wagnerian ring, with music by Jack McElwaine. Tues thru Sat. Truck & Warehouse, 79 E 4th St (228-8558).

**Rose Lynch Repertory**–Chekhov's *The Boor.* Sundays at 7:30; $2. Jean Paul Sartre's *No Exit.* Fridays & Saturdays at 7:30; $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

**Round the Naked Round**–A comedy-drama by A. R. Bell. Wednesdays through Saturdays thru 5/28. $5. Dramatis Personae, 114 W 14th (675-9922).

**Six Characters in Search of an Author**–Luigi Pirandello's masterpiece, directed by Larry Spiegel. 4/28-5/15, Thurs thru Sun at 8. $2.50. Perry St Theater, 31 Perry (255-7190)

**Skaters**–A new play by Ted Pezzulo, directed by Bill Herndon, presented by the Joseph Jefferson company. 4/27-5/14, Wed thru Sat at 8. $2.50. Prince George Hotel, 14 E 28th (679-7174).

**A Slight Case of Murder**–Revival of the 1930s farce by Damon Runyon and Howard Lindsay; directed by Walter Landa. Fri & Sat at 8 p.m. Sun at 4 p.m.

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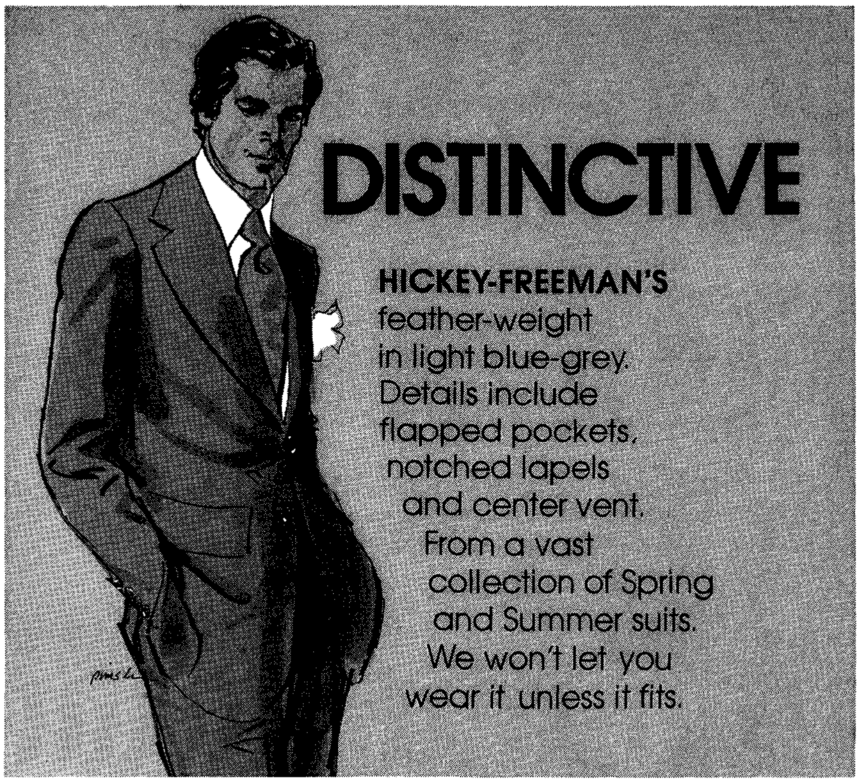

**KOLMER-MARCUS**
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BROADWAY & 37TH MON.-SAT. 9AM-6PM (THURS. 'TIL 7) MAJOR CREDIT CARDS ACCEPTED

Thru 5/1. All Souls Fellowship Hall, Lexington Ave & 80th (LE 5-5530).

**Soho Rep**–Wedekind's *Spring Awakening*, 4/29, 8:30; 4/30, 10:30; Chekhov's *Uncle Vanya*, 4/30, 7:30; 5/1, 4:30. Theater, 19 Mercer St (925-2588).

**Starting Here, Starting Now**–Musical revue by Maltby and Shire, with Loni Ackerman, Margery Cohen and George Lee Andrews. Tues thru Sun at 8:45. Sat & Sun mat at 2:45. Barbarann Theater, 349 W 46th (581-3866).

**Streamers**–David Rabe's finest play so far, in a distinguished production by Mike Nichols, is enough to restore anyone's faith in the future of native theater. Externally, the play is about Vietnam-bound soldiers; underneath, it is about the way human beings struggle to find responsive chords in one another, and often fail. Tues-Sat at 7:30; Wed & Sat at 2:30; Sun at 3 p.m. Mitzi E. Newhouse, 150 W 65th (787-8080).

**Strindberg Bill**–Geraldine Page, Rip Torn, and Christopher Walken, in *The Creditors;* directed by Alfred Ryder. Geraldine Page, Amy Wright, and Judith L'Heureux in *The Stronger*, Directed by Rip Torn. Public/Newman Theater, 425 Lafayette St. (677-1750).

**A Thousand Nights and a Night**–A new version of the Arabian Nights, directed by Gerry Bamman, with music and dance. Tues thru Sun at 8; Thru 5/22. $3.50 & $5. Manhattan Project, 105 Hudson St (966-6646).

**Three Chekhov Comedies**–*The Boor, The Anniversary, The Marriage Proposal.* 4/29, 30, 5/1, 6, 7, 8, 13, 14, 15. Greenwich Mews, 141 W 13th, betw 6 & 7th (755-5120).

**The Three Sisters**–Chekhov's statement on the condition of women in turn-of-the-century Russia. Directed by Frank Dunlop, cast includes Rosemary Harris, Ellen Burstyn, Tovah Feldshuh, Austin Pendleton. 4/26-5/15. Helen Carey Playhouse, BAM, 30 Lafayette Ave, Bklyn (636-4100).

**The Tragedy of Taliped Decanus**–Taken from John Barth's *Giles Goat-Boy*, conceived and directed by Ted Snowdon. Thurs thru Sat at 11 p.m. Sun at 3 p.m. 4/28-5/15. $3.50. Direct Theater, 455 W 43rd (765-2117).

**Triple Bill**–Strindberg's *The Stronger;* Tennessee Williams's *Hello, from Bertha;* Chekhov's *The Wedding.* Thurs thru Sat, thru 5/14. New Media Studio, 350 E 81st (249-9872).

**Vanities**–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

**Vox Humana #3 A Love Song**–Cosmos's conceptual work incorporating conventions and forms found in the theater and solar/nocturnal life as relating to Antigone, Joan of Arc, and Patty Hearst. 4/28-5/1; 5/5-8 at 7 p.m. $4. La Mama, 74A E 4th St (475-7710).

**Waiting for Godot**–Samuel Beckett's play, directed by Steven Brant. Thurs thru Sat at 8 p.m. $3. Cithaeron, 55 Mercer St. (966-6183).

**Ways of Loving**–Adaptation by Drew Denbaum of stories by Brendan Gill. 4/27,28,29,30; 5/4,5,6,7,11,12,13,14, at 8 p.m. West-Park Theater, 165 W 86th (877-1671).

**What the Butler Saw**–Joe Orton's play, directed by Lynda Marchetti. Fri & Sat at 9; Sun at 2; thru 5/1. $3.50. Gallery Theater, 161 W 22nd (LT 1-6470).

*Excerpted from Alan Rich's reviews*

## New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

# After Dark

## NIGHTCLUBS

**Backstage**–318 W 45th, betw 8th & 9th. Theatrical restaurant, with singer-pianist Steve Ross appearing in the bar Tues thru Sat, from 10 p.m. to 3 a.m. (581-8447).

**Barbizon Plaza Library**–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

**Cachaça**–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with the Milito Trio in evenings of non-stop popular Brazilian music, from 10 to 3 a.m. (688-8501).

**Catch a Rising Star**–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Bonatar and David Sayh (794-1906).

**La Chansonette**–890 Second Ave. French nightclub with Rita Dimitri who sings in several languages and does nicely by her French songwriters Closed Sundays (752-7320).

**Chateau Madrid**–48th & Lexington. Los Chavales de España, with singer Luis Tamayo, here thru April, twice nightly, Tues thru Fri. Sat, three shows. Sun, two shows. From 5/3, Lissette Alvarez, singer of Hispanic songs. In the Flamenco Room, at 9:45, dancer Carmen Acevedo. Closed Mondays (PL 2-8080).

**Chez Z**–320 E. 79 St. Candlelight restaurant with Pat Hood singing blues, jazz and pops (734-4700).

**Cleo's**–Bdway & 63rd St. (opposite Lincoln Center). Mabel Mercer sings at 10 and 12, Tues thru Sat, accompanied by her long-time aide de melody, pianist Jimmy Lyon (724-6301).

**Club Ibis**–151 E 50th. Elegant Egyptian decor, international cuisine. "Ooh La La," a revue with belly dancers, whirling dervishes. Two orchestras for dancing. Showtimes 10 & 12. Closed Sundays (753-3471).

**Comic Strip**–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Thurs, fun starts at 10; Sat at 9 & 12:15 (861-9386).

**Copacabana**–10 E 60th. Restaurant-discotheque with entertainment. Thru 4/30, singers Joe Barone and Lilyann Carol Tues thru Sat, Dancing Fri & Sat. Closed Mondays (PL 5-6010).

**Hippopotamus II**–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

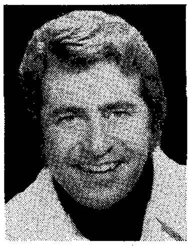
**Jimmy Weston's**–131 E 54th. The Tommy Furtado Trio, Tues thru Sat, and the Bernie Leighton Quartet play for dancing Sun & Mon, Tenor-saxist Scott Hamilton & his Quartet Mon thru Sat at 10, Midnight & 2 a.m. thru 5/21 (838-8384).

**Playboy Club**–5 E 59th. In the Playroom: Prof. Irwin Corey thru 5/7, Mon thru Fri. In the Cabaret: 4/29-5/1, singer-dancer Joey English. For keyholders only (752-3100).

**Rainbow Grill**–65th floor, Rockefeller Center. Comfortable dining, Picasso tapestries, a world-famous view, and thru 5/7, Myron Cohen plus Peters and Lee at 9 p.m. and midnight (PL 7-9090).

**Rainbow Room**–65th floor, Rockefeller Center. Enormous dining and dancing room, with a view of the entire world (almost) from its 65th floor windows. Sy Oliver has something of a monopoly on tasteful, restrained but bouyant, two-beat dance arrangements. The orchestra has the precision and intimacy of a smaller unit and Buddy Smith sings (PL 7-9090).

## HORN MAN



**Pat Galo** is at **Shepheard's,** singing and playing the trumpet backed by his group of musicians—three times nightly, except Sunday, thru April 30. Show times are 9:30 & 11:30 and again at 1:15. The Drake Hotel, 440 Park Avenue, and call HA 1-0900 for reservations.

**Reno Sweeney**–126 W 13th. Shows at 9 & midnight; Thru 5/1, Barbara Cook sings. 5/3-8, F.T.H. (Formerly the Harlettes). Sat nights at 2 a.m. Holly Woodlawn (691-0900).

**Roseland Dance City**–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

## THE HOTEL ROOMS

**Biltmore,** 43rd St & Madison (687-7000). **Under the Clock:** Dancing to the music of the Phillips Bros, Mon thru Fri, from 8 p.m. to 1.

**Carlyle,** Madison at 76th (RH 4-1600). **Cafe:** Thru 6/26, singer-pianist Bobby Short. **Bemelmans Bar:** The effervescent Marion McPartland, another English transplant, tenderly interprets ballads, and offers strong-minded, rhythmically adept improvisation—a first-rate jazz pianist. 5/2-21, jazz pianist Dick Wellstood, Mon thru Sat from 9 p.m.

**St. Regis-Sheraton,** 5th Ave & 55th (PL 3-4500). **King Cole Grill:** Pianist-composer Ray Hartley plays Mon thru Fri, 5:30-11 p.m. **Lounge:** Bill McCauley plays Mon thru Sat, 7 to 1 a.m.

**Stanhope Hotel,** 5th Ave & 81st (288-5800). **Rembrandt Room:** at 9:15 & 11 p.m. Tuesdays through Saturdays, pianist George Feyer.

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Call for latest information as to
when and where They're playing.

**Ballroom**–458 W Bdway. Song stylist Baby Jane Dexter here thru 5/1, at 8:30 & 10:30 Tues thru Thurs & Sun; Fri & Sat at 9:30 & 11:30 (473-9367).

**Christy's Skylight Gardens**–64 W 11th. Lovely glass-enclosed dining garden, with a fireplace when there's a chill. Singer Beryl Title and her company are here to entertain thru 4/30 (673-5720).

**Cookery**–University Pl & 8th. Joe Turner backed by an excellent Los Angeles-based blues pianist named Lloyd Glenn, and the gifted guitarist Wayne Wright, is shouting his Kansas City verse with impregnable authority, and should not be missed. On Sundays, 8 to 1 a.m., boogie woogie specialist Sammy Price (OR 4-4450).

**Crawdaddy**–45th St & Vanderbilt. A New Orleans restaurant with entertainment by Frankie Dash Trio, thru 5/5, Mon thru Fri, 6:30 to 11:30 (889-8331).

**Eddie Condon's**–144 W 54th. The houseband, Red Balaban and Cats, includes the genial, clever, and occasionally moving trombonist Vic Dickenson, a true stylist of the horn, as well as clarinetist Herbie Hall, trumpeter Ed Polcer, and drummer Connie Kay (265-8277).

**Grand Finale**–210 W 70th. Large room with dining. At 9, 10:30 & midnight, thru 4/30, singer Julie Budd. 5/2-12, Sally Kellerman. No shows on Sundays (595-4206).

**Gregory's**–First Ave at 63rd. Four combos: Wed, thru Sun, pianist and Ellington scholar Brooks Kerr leads a trio with drummer Sonny Greer, who was an Ellingtonian before Ellington, and must be seen, and clarinetist Russell Procope, a star in the Ellington constellation for more than 20 years. They are joined by singer Alicia Sherman. Mon. and Tue., two bop masters, Al Haig and Chuck Wayne, are joined by bassist Jamil Nasser. Mon. thru Sat, 4 to 8, the Gene Roland Trio. Sundays from 5:30 to 9:30, the Warren Chiasson trio (371-2220).

**Hopper's**–452 Sixth Ave. 4/25-5/7, saxophonist Stan Getz (260-0250).

**Michael's Pub**–211 E 55th. Thru 5/14, Red Norvo, vibraphonist. Tues thru Sat, with music from approximately 9:15. Woody Allen continues to hold forth with jam sessions on Monday evenings (PL 8-2272).

**The Other End**–149 Bleecker. 4/27-5/1, Deadly Nightshade, and country-folk duo Meisburg and Walters (673-7030).

# What is Ms.® magazine and why is it saying all these terrible things?

**“If men could get pregnant, abortion would be a sacrament.”**
Flo Kennedy talks "verbal karate" in **Ms.**

**“Black family life will be a disaster if it copies white family life.”**
Eleanor Holmes Norton talks about black feminism in **Ms.**

**“When the female leaves the house to work for wages, she finds that she carries her inferior and servile status with her.”**
Andrea Dworkin, “Why Economic Recovery Will Not Work for Us” in **Ms.**

**“Our pre-occupation with ‘good-bad’ sex threatens to turn us into a nation of emotional zombies.”**
Ingrid Bengis, “How's Your Sex Life?” in **Ms.**

**“Just as men victimize the weak member of the group, women victimize the strong one.”**
Gloria Steinem on “Trashing” in **Ms.**

**“Rape signifies that any woman...can be reduced by force or intimidation to the lowest common denominator—a free piece of ass.”**
Andrea Dworkin, “Phallic Imperialism” in **Ms.**

**“Men, with all their bravado, seldom have the courage to stick a flower on their desks.”**
Alan Alda, “The ERA: Why Should Men Care?” in **Ms.**

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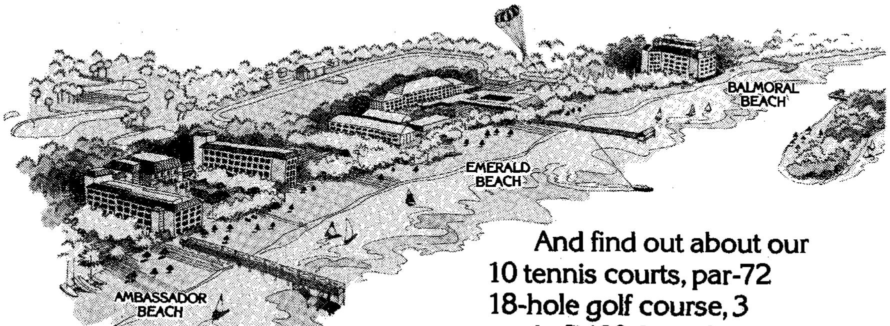

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**Sacred Cow**–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

**Stryker's**–103 W 86th. The New California Ramblers, under the direction of cornettist Richard Sudhalter, are here Tuesdays, and are too much fun to miss. The music includes arrangements from the Henderson and Goldkette bands, and its interpreters include two bass saxophonists, and a reed virtuoso named Al Gallodoro, who plays quite unlike any other saxophonist, thru 5/31. Lee Konitz's wonderful nonet is in Wednesdays and Thursdays; and the Joe Puma-Danny Styles quartet on Fridays and Saturdays (874-8754).

**Sweet Basil**–88 Seventh Ave So. 4/26-30, Zoot Sims & Joe Puma. (242-1785).

**Tramps**–125 E 15th. 4/27-5/14, singer Jimmy Miller, Wed thru Sat, at 10 & midnight (260-0370).

## Television

### Tuesday, April 26

**Who's Who:** A portrait of First Lady Rosalyn Carter and her entry into public life—in her own right—is the lead story by Dan Rather. Barbara Howar presents a profile on Lily Tomlin wherein she reports on the characters she portrays leave off, and where Tomlin herself begins. (Channel 2, 8 to 9 p.m.)

### Wednesday, April 27

**Great Performances**–*The Prince of Hamburg:* Frank Langella plays the title role in Heinrich von Kleist's 1811 play which is based on an actual incident. The story revolves around a Prussian nobleman who disobeys orders but, in doing so, defeats the invading Swedish forces. (Channel 13, 9 to 11 p.m.)

### Thursday, April 28

**Mutiny on the Bounty:** The great one, that dares to ask: with all the ham around in Charles Laughton's Captain Bligh, why did the sailors go hungry? Laughton aside, this is probably the worst-cast and most stodgily directed epic in movie history, but Laughton is seldom aside. Franchot Tone is the young hero; Clark Gable is the mutinous Fletcher Christian. (Channel 2, 2:20 a.m.-5 a.m.)

**Tiger, Tiger:** A unique look at the life, history and habits of the Bengal tiger will be presented in a one-hour special narrated by Richard Widmark. This endangered species has been filmed in India and Nepal. (Channel 4, 7 to 8 p.m.)

**When Television Was Young:** A two-hour special about the development of the television industry in the fifties. Included are the entertainers—Lucille Ball, Jack Benny, Burns and Allen, among others—as well as numerous news sequences—the Army/McCarthy hearings, the nomination of Eisenhower in 1952, coverage of the Korean War. Charles Kuralt narrates. (Channel 2, 9 to 11 p.m.)

### Sunday, May 1

***Indian Summer of an Emperor:*** An historical drama centered around the assassination of Archduke Franz Ferdinand which led to the crisis that precipitated World War I. Laurence Naismith plays Franz Josef; Barry Foster is Kaiser Wilhelm II. (Channel 5, 9 to 10 p.m.)

**Living Together:** A marriage of ten years is jeopardized by a husband and wife involved in the withholding and granting of sexual favors as a means of power and control. This case of sexual bargaining is explored by Dr. Laura Singer; joining her is Dr. Leon Zussman, a gynecologist and sex theraphist. (Channel 5, 11 to 11:30 p.m.)

### Tuesday, May 3

**The American Short Story:** Ambrose Bierce, one of our finest 19th century writers, fought and was wounded in the Civil War. His story *Parker Anderson, Philosopher* reflects this in its confrontation between a captured Union spy and a Confederate general. Douglas Watson and Harris Yulin star. *The Jolly Corner*, a Henry James tale of an expatriate American who returns to New York after an absence of 35 years, follows. With Friz Weaver and Salome Jens. (Channel 13, 8 to 9:30 p.m.)

# Children

**Children's Improvisational Company,** New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.
**Courtyard Playhouse,** 39 Grove St. (765-9540). *Cinderella,* Sat & Sun at 1:30; *Jack and the Beanstalk,* Sat & Sun at 3.
**Penny Jones & Co.,** 215 W 11th St. (924-4589). *The Magic Forest,* (puppets), 4/30 & 5/1 at 1:30.
**Meri Mini Players,** Hotel Opera, Broadway at 76th St. (221-7235). *Dorothy & the Wizard of Oz,* Sat at 2:30.
**Magic Towne House,** 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 1, 2:30 & 4.
**Richard Morse Mime Theater,** 224 Waverly Pl. (242-0530). *A Chip off the Old Munk,* Sat & Sun at 2.
**New York Experience,** McGraw-Hill Bldg., Sixth Ave. bet. 48th & 49th Sts. (869-0345), Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.
**Royal Playhouse,** 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.
**13th Street Theater,** 50 W 13th St. (924-9785). *Gingerbread,* (musical), Sat & Sun at 1 & 3.

CONCERTS, OPERA, DANCE, MUSEUMS EDITED BY GERARD KAVANAGH

# Concerts

### Extended Runs

**Lily Tomlin,** Biltmore Theater, 261 W 47th St. (582-5340). Thru 5/21. Performances are Tues-Fri at 8, Sat at 7 & 10, and Sun at 3 & 7:30.
**Ringling Bros. and Barnum & Bailey Circus,** Madison Square Garden. Thru 6/5. For performance times call (564-4400).
**Nana Mouskouri,** Broadway Theater, Broadway at 53rd St. (221-3551), 4/26-29 at 8, 4/30 at 2 & 8, 5/1 at 3.
**Sonny & Cher,** Westbury Music Fair, 4/26-28 at 8:30, 4/29 at 8, 4/30 at 7 & 10:30, 5/1 at 7:30.
**Broadway in Concert:** *Knickerbocker Holiday,* Town Hall; 5/1 & 3 at 8.
**In Performance,** Diplomat Hotel Grand Ballroom, 108 W 43rd St. (691-3210). A new series of music and dance. Mon-Thurs at 8, Sun at 3; thru 5/9.

### Tuesday, April 26

**New York Philharmonic,** Avery Fisher Hall; Pierre Boulez conducts. Works of Mozart, at 7:30.
**Philip Martorella,** piano, Mannes College of Music, 8.
**Marty Cook's NY Sound Explosion,** Ladies' Fort, 8.
**Daniel Heifetz,** violin, Alice Tully Hall, at 8.
**Parnassus Trio,** chamber music, Federal Hall National Memorial, Wall & Broad Sts. (264-4451), at 5:30.
**Aviva Players,** Carnegie Recital Hall, at 8.
**Sung Ju Lee,** violin, 92nd St. Y, at 8.

### Wednesday, April 27

### HIGHLIGHTS IN JAZZ

Guitarist **John Tropea** headlines the "Jazz Super Jam" on Wednesday, April 27 at 8 in NYU's Loeb Center (566 La Guardia Pl.). The concert also features Ray Barretto, the Hal Galper Quintet, Mike Brecker, Billy Hart, and Wayne Dockery (598-3757).

**Juilliard Student Concert,** Alice Tully Hall, at 1.
**Frank Sinatra,** Carnegie Hall, at 8.
**Grant Johannesen,** piano, 92nd St. Y, at 8.
**Spirit of Life Ensemble,** Ladies' Fort, at 8.
**Judith Allen-George,** soprano, Carnegie Recital Hall, at 8.
**Kenneth Rice,** percussion, Mannes College of Music, at 8.
**Original Traditional Jazz Band,** Tin Palace, Bowery at 2nd St. (787-2288), at 9.
**Ko Iwasaki,** piano, Alice Tully Hall, at 8.

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**Concertante Trio,** St. Peter's Church, 346 W 20th St., at 8.
**Persian Music,** Teachers College Milbank Chapel, Broadway at 120th St., at 3.

### Thursday, April 28

### THE PAST RECAPTURED

"Baroque Carousel," an evening of 17th and 18th century music and dance, takes place on Thursday, April 28 at 8 in Alice Tully Hall. **Catherine Turocy** (left) is a member of the Baroque Dance Ensemble, which joins the Ensemble for Early Music for this special event (362-1911).

**New York Philharmonic,** Avery Fisher Hall; Pierre Boulez conducts, with Thomas Stacy, oboe d'amore. Works of Bach, Webern, and Bartok, at 8:30.
**Milwaukee Symphony Orchestra,** Carnegie Hall; Kenneth Schermerhorn conducts, with Earl Wild, piano. Works of Rachmaninoff, Wagner, and Korngold, at 8.
**Mannes Orchestra,** Mannes College of Music, at 8.
**Gerald Chenoweth & Robert Moevs,** Carnegie Recital Hall, at 8.
**Ray Anderson and the People,** Ladies' Fort, at 8.
**York Winds,** 92nd St. Y, at 8.
**Music From Marlboro,** Metropolitan Museum, at 8.
**Suzanne Clare,** soprano, Greenwich House Music School, 46 Barrow St. (242-4770), at 8.
**Riverside Woodwind Quintet,** Theodore Roosevelt Birthplace, 28 E 20th St. (264-4451), at 7.
**CCNY Jazz Band,** CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.

### Friday, April 29

**New York Philharmonic,** Avery Fisher Hall. Same program as 4/28, at 2.
**Arnie Lawrence,** alto saxophone, Shepheards in the Drake Hotel, Park Ave. at 56th St. (421-0900), at noon.
**William Hellerman,** composer, Theodore Roosevelt Birthplace, 28 E 20th St. (264-4451), at 7.
**Rod McKuen,** Carnegie Hall, at 8.
**George V. Johnson Jr.,** Ladies' Fort, at 8.
**Peter Frank,** cello, Mannes College of Music, at 8.
**Chamber Music Society of Lincoln Center,** Alice Tully Hall, at 8.
**Brooklyn Philharmonia's Festival of Combos,** BAM Lepercq Space, at 8.
**University Glee Club,** Avery Fisher Hall, at 8:30.
**David Hykes & Harmonics Choir,** Artists Space, 105 Hudson St. (226-3970), at 8:30.
**Gabriel Banat,** violin, Cooper Union Forum, Third Ave. at 7th St. (254-6300), at 8.
**Owens, Owens, and Zafrana,** Alternative Center for International Arts, 28 E 4th St. (488-6283), at 8.

### Saturday, April 30

**New York Philharmonic,** Avery Fisher Hall. Same program as 4/28, at 8:30.
**Youth Symphony Orchestra of New York,** Carnegie Hall, at 3.
**Marvin Blackman,** Ladies' Fort, at 8.
**Janos Starker,** cello/**Alain Plaines,** piano, Metropolitan Museum, at 8.
**Sine Nominee Singers,** 92nd St. Y, at 8.
**Jean Renault,** piano/**Phyllis Lynd,** soprano, Barbizon, Lexington Ave. at 63rd St. (873-5173), at 8:30.
**Jose Molina Bailes Espanoles,** Carnegie Hall, at 8.
**Sasha & Leana,** Carnegie Recital Hall, at 2:30.
**Queens Symphony Pop Concert,** Queens College, at 8:30.
**David Hykes & Harmonics Choir,** Artists Space, 105 Hudson St. (226-3970), at 8:30.
**Jane Adler & Andrew Bolotowsky,** Carnegie Recital Hall, at 8:30.
**Canby Singers,** CAMI Hall, at 8.

### Sunday, May 1

**Alfred Brendel,** piano, Carnegie Hall, at 3.
**Chamber Music Society of Lincoln Center,** Alice Tully Hall, at 5:30.
**Queens Symphony Pop Concert,** Queens College, at 3.
**Erich Arndt,** organ, St. Ignatius Church, 980 Park Ave., at 5.
**Olegna Fuschi,** piano, Avery Fisher Hall, at 3.
**Jam Session,** Ladies' Fort, at 4.
**Borodin String Quartet,** Town Hall, at 2:30.
**Riverdale Choral Society,** Manhattan College, Manhattan College Pkwy at 242nd St. (549-0861), at 7:30.
**Michel Beroff,** piano, 92nd St. Y, at 2.
**Collegiate Chorale,** Carnegie Hall, at 8.
**Judit Jaimes,** piano, Alice Tully Hall, at 8.
**Hot Jazz Trio,** Beefsteak Charlie's, Fifth Ave. at 12th St. (787-2288), at 9.
**Eleanor Dick Students' Recital,** Carnegie Recital Hall, at 2.
**Fight for Sight,** Avery Fisher Hall, at 8.
**Cantilena Chamber Players,** Jewish Museum, 1109 Fifth Ave. (860-1888), at 4.
**Margaret Hee-Leng Tan,** piano, Carnegie Recital Hall, at 5:45.
**Pierrot Consort,** Carnegie Recital Hall, at 8:30.
**Danny Moore Quintet,** NY Jazz Museum, 236 W 54th St. (765-2150), at 2.

### Monday, May 2

**Music From Marlboro,** Alice Tully Hall, at 8.
**Minoru Nojima,** piano, Carnegie Hall, at 8.
**Collective Black Artists,** Town Hall, at 8.
**ILGWU Concert,** Avery Fisher Hall, at 12:15.
**Contemporary Ensemble,** NYU Lubin Auditorium, 566 LaGuardia Pl. (799-7890), at 8.
**American Brass Quintet,** Carnegie Recital Hall, at 8.
**Benny Goodman,** Avery Fisher Hall, at 8.
**Hunter Symphony,** Hunter College Assembly Hall, Park Ave. at 69th St. (570-5736), at 8.

### Tuesday, May 3

**New York Philharmonic,** Avery Fisher Hall. Same program as 4/28, at 7:30.
**Jorge Bolet,** piano, Carnegie Hall, at 8.
**ILGWU Concert,** Avery Fisher Hall, at 12:15.
**St. Luke's Chamber Ensemble,** 92nd St. Y, at 8.
**Juilliard Student Concert,** Alice Tully Hall, at 8:30.
**Pamela Guidetti,** flute, Carnegie Recital Hall, at 8.
**Riverside Woodwind Quintet,** Federal Hall National Memorial, Wall & Broad Sts. (264-4451), at 5:30.

### MUSIC DIRECTORY

**Brooklyn Academy of Music,** 30 Lafayette Ave (636-4100).
**Brooklyn College,** Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).
**CAMI Hall,** 165 W 57th (972-0113).
**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave at 57th (247-7459).
**City Center,** 131 W 55th (246-8989).
**Ladies' Fort,** 2 Bond St. (677-9728).
**Lincoln Center:** Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). American Ballet Theater (799-3100). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).
**Madison Square Garden,** Seventh Ave at 33rd (563-8000).
**Mannes College of Music,** 157 E 74th (737-0700).
**Nassau Coliseum,** Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
**92nd St YM-YWHA,** Kaufmann Concert Hall, Lexington Ave & 92nd (427-6000).
**Queens College,** Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).
**Town Hall,** 123 W 43rd (582-4536).
**Westbury Music Fair,** Brush Hollow Rd., Westbury, L.I. (516-333-0533).

## Opera

NEW YORK CITY OPERA
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Tues, 4/26 at 8: **The Impresario** with Brooks, Young, Billings. **La Voix Humaine** with Niska. **L'Histoire du Soldat** with Ellington, Lankston, Smith. Conductor: Pallo; director: Corsaro; designer: Evans. Wed, 4/27 at 8: **Madama Butterfly** with Craig, Hegierski, Scano. Conductor: Campanino; director: Corsaro; designer: Evans. Thurs, **4/28 at 8: Lily** with Belling, Walker, Faulkner, Berberian. Conductor: Kirchner; director: O'Horgan; designers: Stabile & Moore. Fri, 4/29 at 8: Trilogy (Same cast as 4/26). Sat, 4/30 at 2: **Die Fledermaus** with Craig, Haley, Price, Roe. Conductor: Klipstater; directors: Freedman & Getke; designers: Evans & Aldredge. Sat, 4/30 at 8: **Oedipus Rex** with Freni, Taylor, Steele. **Carmina Burana** with Novick, Wayne, Dunne. Conductor: Rosenthal; director: Hicks; designer: Sylbert. Sun, 5/1 at 1: Trilogy (Same cast as 4/26). Sun, 5/1 at 7: **Ariadne Auf Naxos** with Meier, Rolandi, Niska, Alexander. Conductor: Rudel; directors: Caldwell & Getke; designers: Pond, Senn & Evans.

## Dance

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### ON WINGED FEET

The lovely **Martine van Hamel,** the pride of the American Ballet Theater, dances in four performances of *Push Comes to Shove* this week: on Tuesday, Wednesday, and Thursday evenings at 8, and in the Saturday matinee at 2. She also dances in *La Sylphide* on Saturday at 8 (799-3100).

Tues, 4/26-Thurs, 4/28 at 8: *Shadowplay; Firebird; Pas de Deux; Push Comes to Shove.* Fri, 4/29 at 8: *Push Comes to Shove; La Sylphide.* Sat, 4/30 at 2 & 8: *Push Comes to Shove; La Sylphide.* Mon, 5/2-Tues, 5/3 at 8: *La Sylphide; Voluntaries.*

PENNSYLVANIA BALLET
BROOKLYN ACADEMY OF MUSIC

Tues, 4/26 at 7:30: *Allegro Brilliante; Grand Pas Espagnol; Serenade; The Moor's Pavane.* Wed, 4/27 at 7:30: New work by Harkarvy; *From Gentle Circles; Recital for Cello and 8 Dancers; Concerto Grosso.* Thurs, 4/28 & Fri, 4/29 at 8: Same program as 4/27. Sat, 4/30 at 8: Same program as 4/26. Sun, 5/1 at 2 & 8: Same program as 4/26.

OTHER

**Mummenschanz,** Bijou Theater, 209 W 45th St. (221-8500). Thru 5/1. Performances are Mon-Sat at 8 with matinees Wed & Sat at 2.

## Art

*Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.*

### SOLOS

57th STREET

**Wendy Csoka**–Social and personal primitives in watercolor and acrylic, thru 5/14. Womanart, 41 W 57th (897-6054). Tues-Sat 12-6.
***Gene Davis**–Rectangle paintings from 1957 to 1958, thru 5/12. Fischbach, 29 W 57th (PL9-2345).
***Roy De Forest**–Dogs, rabbits, and horses in bucolic landscapes and constructions, thru 4/29. Frumkin, 50 W 57th (757-6655). Mon-Fri 10-6, Sat 12-5:30.
**Ruth Eckstein/Frank Metz**–Frottages, rubbings from textured surfaces onto handmade paper/Marshes and rocks in oils, drawings, and watercolors, thru 4/28, Alonzo, 30 W 57th (586-2500).
**Maurice Freedman**–Still-lifes and landscapes, thru 5/14. Midtown, 11 E 57th (PL8-1900).
***Harold Gregor**–The plains and fields of the USA, thru 5/12. deNagy, 29 W 57th (421-3780).

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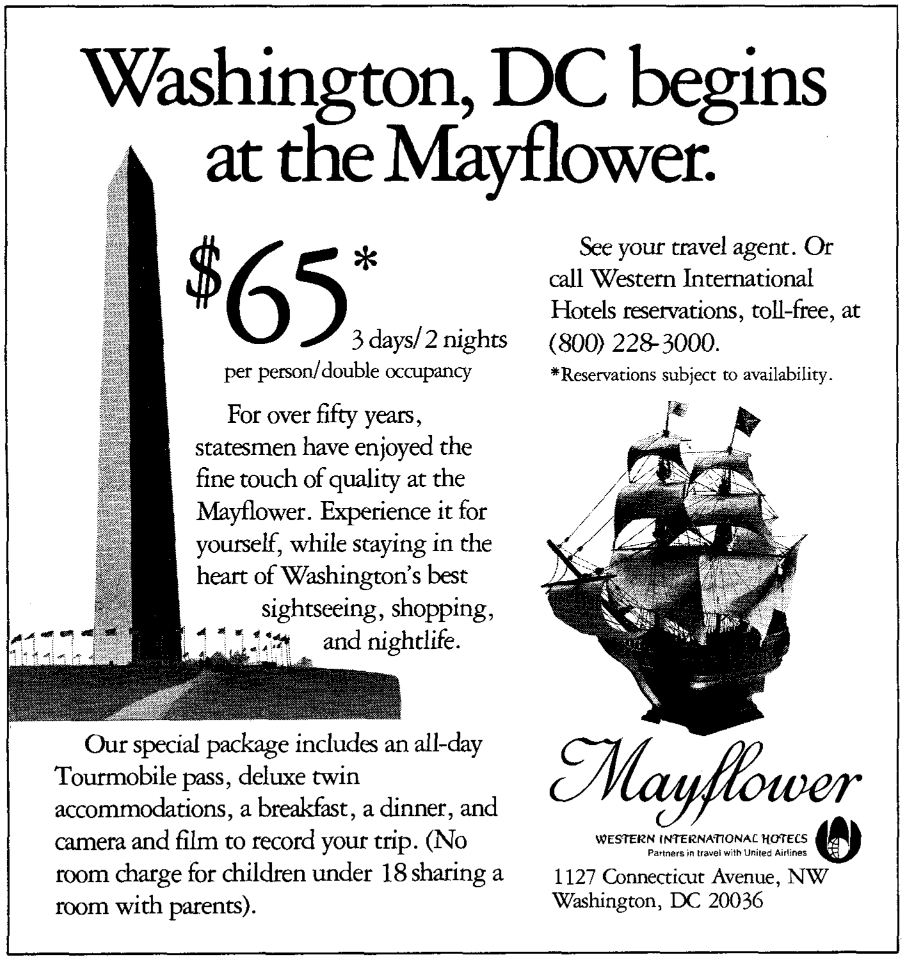
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**Carol Hamoy**–Paintings, thru 5/5. Viridian, 24 W 57th (245-2882).

**Jacob El Hanani**–Ink on primed and unprimed canvas, thru 5/21. René, 6 W 57th (765-1330).

***Grace Hartigan**–Recent paintings, craypas drawings, and oils on paper—vigorous, enthusiastic, semi-symbolic, semi-abstract, thru 5/7. Genesis, 41 E 57th (751-7220).

**Stephen Lorber**–New still lifes, thru 4/28. Sachs, 29 W 57th (421-8686).

**Peter Marcus**–Large blueprint-like paintings on paper, thru 5/10. Markel, 50 W 57th (581-1909).

**Jean Monneret**–French Post-impressionistic works, thru 5/10. Eric, 61 E 57th (371-9270).

**Shozo Nagano**–Shaped canvases, 4/30-5/26. Alonzo, 30 W 57th (586-2500).

***Horace Pippin**(1888-1946)–Famous, black self-taught master, seen in 50 paintings, including *The Trial of John Brown,* 1942, thru 4/30. Dintenfass, 50 W 57th (581-2268).

***Robert Rauschenberg**–Lithos, clay sculptures, wall hanging reliefs concurrent with the MOMA retrospective, thru 5/17. Gelter/Pall, 50 W 57th (581-2724).

**Tsoclis**–Three dimentional drawings, thru 5/14. Iolas, 52 E 57th (PL5-6914).

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MADISON AVE & VICINITY

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**Bernard and Francois Baschet**–Sound sculptures, thru 4/30. Staempfli, 47 E 77th (535-1919).

***Romare Bearden**–New collages entitled "Odysseus," 4/27-5/28. Ekstrom, 980 Mad Ave (YU8-8857).

***Louis Black/Michael Filmus/Robert Kipniss**–Three American realists: Eastern Long Island/The Berkshires/Landscapes, thru 5/9. Hirschl, 21 E 67th (LE5-8810).

**Jeffrey Brown**–Surrealist oils and drawings, thru 5/14. Wauters, 1014 Mad Ave (988-3447).

***Chris Burden**–An auto-didactic car with drawings, photos, and a video tape explaining about its construction, thru 4/30. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

***Gretna Campbell**–Maine and New Jersey landscapes, thru 4/30. Ingber, 3 E 78th (744-3158).

**Giorgio Cavallon**–Works, 5/2-30. Gruenebaum, 25 E 77th (249-5668).

**Chagall**–Signed graphics and posters, thru 5/14. Verve, 145 W 55th (246-8019).

**Janet Culbertson**–Paintings and drawings, thru 4/28. Lerner-Heller, 956 Mad Ave (861-9010).

***Josiah Edgerly**–Constructivist abstractions* using black lines on a color wash, thru 4/30. Touchstone, 118 E 64th (826-6111).

**Charlotte Gilbertson/Alix Steiner-Deonna**–Drawings by both, thru 5/4. Bodley, 1063 Mad Ave (AG9-2155).

***Henri Guerard**–Mixed-media fan projects on silk from the 1880s, thru 4/30. Harlow, 1100 Mad Ave (988-4360). Wed-Sat 12-6.

**Roy Gussow**–Recent sculpture, 4/30-5/26. Borgenicht, 1018 Mad Ave (LE5-8040).

**John Heliker**–Mt. Desert Island, Maine, thru 5/14. Kraushaar, 1055 Mad at 80th (LE5-9888).

***Budd Hopkins**–Recent assembled paintings, 4/30-5/26. Lerner-Heller, 956 Mad Ave (861-9010).

***Wolf Kahn**–Distillations of rural landscapes to sophisticated essences of barn, field, hill; thru 4/28. Borgenicht, 1018 Mad Ave (LE5-8040).

***Max Klinger**(1857-1920)–Graphic cycles of this German symbolist from 1879 to 1910, thru 4/29. Carus, 1044 Mad Ave (879-4660).

**Gabriel Laderman**–Malaysia in paint and drawings, thru 5/7. Schoelkopf, 825 Mad Ave (TR9-4639).

**Sidney Laufman/Marina Stern**–Simplified landscapes/*Industrial structures/Works on paper* by Bergtold, Davis, and Ferris, thru 5/14. Forum, 1018 Mad Ave (LE5-6080).

***Minoru Niizuma/Herbert Schneider**–Split pyramids in white, green, or black marble/Paintings and collages, thru 5/28. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

**Elliot Offner**–Recent sculpture/Works on paper by Bergtold, W. Davis and Ferris, thru 5/6. Forum, 1018 Mad Ave (LE5-6080).

**Frank Pagnato**–Realist paintings and watercolors, thru 5/7. Phoenix House, 164 W 74th (595-5810).

**Carl-Henning Pedersen**–Recent watercolors and drawings by this well-known member of the Cobra Expressionist group; thru 5/8. Lefebre, 47 E 77th (744-3384).

***Robert Rauschenberg**–Hoarfrost Series, thru 5/30. BlumHelman, 13 E 75th (249-5350).

**Werner Rentsch**–Equestrian paintings, thru 4/30. *Christopher, 766 Mad Ave (737-3224).*

**Susan Rothenberg**–Swiftly done charcoal drawings of animals, thru 5/5. Willard, 29 E 72nd (744-2925).

**Anita Siegel**–Psychological portraits of man, 4/30-5/21. Krasner, 1043 Mad Ave (RE4-6110).

***Moses Soyer**–Small paintings, thru 4/30. ACA, 25 E 73rd (628-2440).

**Carol Strickler**–Paintings and constructions, thru 4/28. Automation House, 49 E 68th (628-1010). Mon-Fri 9-5.

***Jack B. Yeats**–William Butler's brother, and a poet in Celtic colors and moods; thru 4/30. Gruenebaum, 25 E 77th (249-5668).

## SoHo

**Nicholas Africano/Valerie Jaudon**–Constructions/Painterly *geometric abstractions, thru 5/10. Solo*mon, 392 W Bdwy (925-1900).

**Sally Amster**–The Maine coast, thru 5/11. Prince St, 106 Prince (226-9153).

**Marilyn Belford**–Linear *movement* of *rhythms on* canvas, thru 5/1. Pleiades, 152 Wooster (475-9658).

**Antonio Berni**–Drawings, paintings and collages one of a shoeshine boy, thru 5/14. Bonino, 98 Prince (PL2-9556). Wed till 9:30 also.

***Stanley Brouwn**–Conceptual work, thru 4/30. Sperone Westwater Fischer, 142 Greene (431-3685).

**Mirian Brumer/Suzanne Weisberg**–Organic forms in acrylic or colored pencil/Illusionistic topography of outer space, thru 5/18. Lotus, 81 Spring (226-6664). Tues-Sat 12-5.

***Gretchen Caracas/Stanley Lewis**–Paintings/Kansas City Landscapes, thru 5/12. Green Mountain, 135 Greene (674-2390).

**Jack Carlton**–Marrakech in sculpture and paint, thru 4/30. Lohman, 55 Wooster (966-7173).

***Alan Cote**–*Recent large high-chroma abstractions,* thru 5/11. Cuningham Ward, 94 Prince (966-0455).

***Susan Elias**–Advanced abstractions, thru 4/30. Duffy/Gibbs, 157 Spring (677-5692).

**Jane Greengold**–Paintings, collage, photos, text, clocks, thru 5/5. Westbroadway, 431 W Bdwy (966-2520).

**Sandra Gross/Brian Kazlov**–Abstract collages recalling ancient scrolls/Sectional diamond-shaped color fields, thru 4/30. Soho Center, 114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5.

**Elwood Howell/Anita Steckel/Elaine Wechsler**–Abstract landscapes/Color Xerox and collage/Drawings, thru 5/1. Hansen, 70 Wooster (431-5904).

***Penny Jencks/Emily Mason**–Large terracotta women/Intimate scale oils on paper, thru 5/12. Landmark, 469 Broome (966-1173).

***Bernard Kirschenbaum**–Bobbing, waist-high white circles fill the whole gallery with funfare geometrics, thru 4/30. SculptureNow, 142 Greene (966-3066).

**Eugene Maiese**–*Interiors, landscapes, and fantasies,* thru 5/11. Bowery, 135 Greene (473-8778). Tues-Sat 1-6.

**Jud Nelson**–Holos series 4, thru 5/4. Protetch, 157 Spring (925-4009).

**Anthony Palmieri**–Two environmental pieces with audiotape, thru 5/5. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.

**Milton Resnick**–Thick imposto abstractions, thru 5/28. Hutchinson, 138 Greene (966-3066).

***Jane Schneider**–Caricatures of human nature crafted from steel wool, panty hose, fur, fibers and feathers, thru 5/14. 14 Sculptors, 75 Thompson (966-5790).

***Eileen Spikol**–Resin casts taken from extinct and recent animal skeletons, 4/30-5/25. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

**Margy Trauerman**–Watercolor landscapes and still lifes, thru 5/11 First St, 118 Prince (226-9011). Tues-Sat 1-6.

***Margaret Wharton**–Dissected and reassembled *chairs, thru 4/30. Kind, 139 Spring (925-1200).*

**Kes Zapkus**–Recent paintings, thru 5/11. Cooper, 155 Wooster (677-4390).

## OTHER

***Edgar Chahine**(1874-1947)–Drypoints of turn-of-the-century Paris and Venice and their fashionable societies, 5/2-26. Associated American Artists, 663 5th Ave (PL5-4211).

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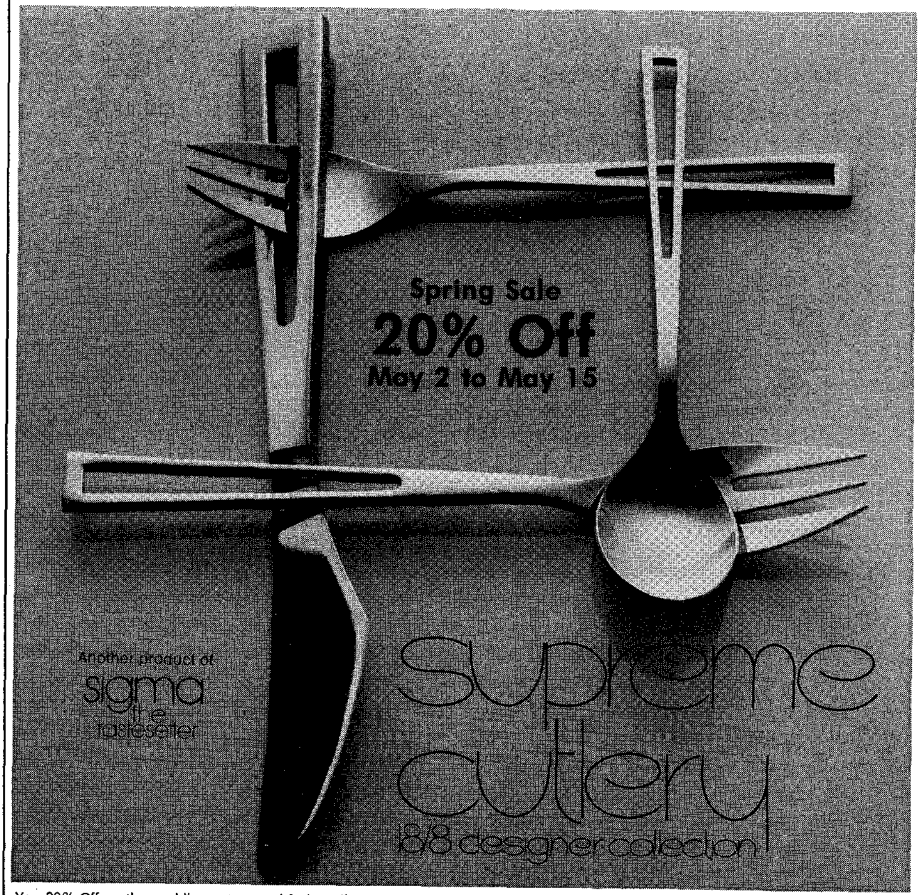

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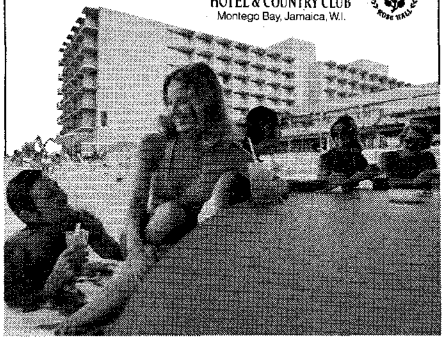

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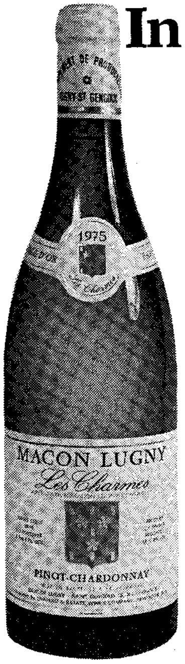

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***Rosemary Cove**–Life-size plaster and papier-mâche female figures, thru 4/29. Arsenal, 830 5th Ave (744-3158). Mon-Fri 9-5.

***Günter Grass**–Etchings, thru 5/6. Weyhe, 794 Lex Ave (TE8-5478).

***Lucio Pozzi**–Painted, vaulted structures creating a changing environment, thru 6/5. Institute for Art and Urban Resources, P.S. 1, 21st St and 46th Road, Long Island City, Queens (233-1096). Thur-Sun 1-6.

## GROUP SHOWS

### 57th STREET

***Janis**–6 W 57th (586-0110). Understatement in art, cinema, theatre, dance, and prose from Malevich and Mondrian to today's minimal painters, thru 5/7.

***Kennedy**–40 W 57th (541-9600). Portraits of performers, landscapes; stark still lifes by Walt Kuhn(1880-1949), thru 5/7/Graphics by Ben Shahn, thru 5/7 Prints by Bellows, Blake, Goya, Hopper, others; contemporary Western artists; American 19th century still lifes, thru 4/30.

***Sumers**–50 W 57th (581-2268). Forgotten German printmakers of the early 20th century, thru 5/14.

***Wiener**–41 E 57th (593-1270). Stone and bronze sculptures, miniature paintings of the 2nd through 18th centuries from India, Tibet, Nepal, Cambodia, Thailand and Indonesia, thru 6/4.

### MADISON AVE & VICINITY

***Asia House**–112 E 64th (PL1-4210). Mon-Sat 10-5,Sun 1-5,Thurs until 8:30. Chinese ceramics from Japanese Collections, 4/28-6/26.

***China Institute**–125 E 65th (744-8181). Mon-Fri 10-5,Sat 11-5,Sun 2-5. Early Chinese miniatures used for the tomb as ming ch'i objects from the Shang through the Sung Dynasties (1523BC-1279AD), thru 5/29.

***Davis & Long**–746 Mad Ave (861-2811). Vorticism and abstraction in the first Machine Age from 1910 to 1918, including Atkinson, Epstein, Gaudier-Brzeska, Roberts, others, thru 4/30.

***Deutsch**–43 E 80th (861-4429). Assemblages by Agam, Chryssa, Rivers, Christo, others, thru 5/7.

***Ex Libris**–25 E 69th (249-2618). Mon-Fri 12-5. Russian Constructivism from 1910 to 1941 including 34 drawings by Malevich, illustrated books by Goncharova, Rodchenko, Tatlin, others, plus posters and periodicals, thru 5/13.

***Fourcade**–36 E 75th (535-3980). 20th century paintings and sculpture from Matisse to De Kooning, thru 4/30.

***Hutton**–967 Mad Ave (249-9700). Paintings of the famed "Blue Rider" group, c. 1912, including Kandinsky, Klee, Marc, Munter, others, thru 6/11.

***Knoedler**–19 E 70th (794-0550). 18th and 19th century American paintings from The Newark Museum, thru 4/30.

***Knowlton**–19 E 71st (794-9700). Maquettes for large sculpture by Belville, Christo, Ferrara, Nevelson, Sugarman, Trova, others, thru 4/30.

***LaBoetie**–9 E 82nd (535-4865). Views of women in all media, thru 5/21.

**L'Ibis**–667 Mad at 61st (935-0490). Dynastic art of Egypt, plus Coptic and Islamic pieces, thru 8/1.

**Nicholls**–1014 Mad Ave (472-0211). Cartoons, illustrations, and watercolors by Barton, Marsh, Petty, Thurber, others, thru 5/14.

**Noyes, Van Cline**–1018 Mad Ave (628-5402). Images of outer space by Agin, Scala, Sterbach, others, thru 5/28.

**Stone**–48 E 86th (YU8-6870). Paintings by Friedman and Mason, collages by McCabe, thru 4/30.

***Wildenstein**–19 E 64th (TR9-0500). 14th to the 20th century European and American master works from the University of Rochester, including dell'Abbate, El Greco, Monet, Rembrandt, Van Dyck, Cassatt, Luks, others, thru 5/28.

### SoHo

**Buecker & Harpsichords**–465 W Bdwy (260-3480). Wed-Sat 12-5. S-curve and ellipse paintings from 1941 to the present including Bolotowsky, Gedeohn, Miles, Terasaki, others, thru 4/30.

***OK Harris**–383 W Bdwy (431-3600). Wall reliefs by Bramblett, paintings by Hsia, photos by Stockdale, and photos circa 1925, 4/30-5/21.

***10 Downtown**–Artists Baer, Bomeisler, Jones, Kopp, Liebegott, Pachner, See, Sica, Stone, and Unger open their studios to the public; 5 E 3rd, (228-6165).

**Vorpal**–465 W Bdwy (777-3939). Sculpture by Dell, constructions by Zerwick, others, thru 4/30.

### OTHER

***African-American Institute**–833 United Nations Plaza (949-5666). Mon-Fri 9-5, Sat 11-5. African blankets and covers, thru 5/14.

**Associated American Artists**–663 5th Ave (PL5-4211). The Society of American Graphic Artists, thru 4/30.

***F.I.T.**–7th Ave at 27th (760-7642). Tues,Wed 10-9, Thurs-Sat 10-5. Costumes, set models, sketches and posters of Theatre de la Ville, thru 5/7.

***Grey**–NYU, 33 Washington Pl, Washington Square E (598-3479). Tues-Fri 10-5, Wed 10-8:30, Sat 1-5. Art from the world of *Beatrix Potter,* including drawings, illustrations for Peter Rabbit and other books, thru 5/14.

***Interart Center**–549 W 52nd (246-6570). Space/Matter sculpture by bas-Cohain, Gillen, Lockpez, Nengudi, Strider, others, thru 5/26.

***Washington Irving**–126 E 16th (982-3950). Tues-Sun 1-6. Three centuries of stained glass, thru 5/30.

***PosterAmerica**–174 9th Ave (691-1615). Classic movie posters including *Birth of a Nation, Citizen Kane, Casablanca,* others, thru 5/21.

***Pratt Graphics**–831 Bdwy (OR4-0603). Mon-Fri 10-6,Sat 1-5. Four centuries of original graphics dealing with images of Labor from Rembrandt to Picasso, thru 5/18.

**United Nations**–General Assembly Lobby (MU6-5522). Daily 10-3:30. Works by members, thru 5/19.

## Photography

**Judith Appleton**–On the road in black-and-white, 5/2-31. Modernage, 321 E 44th (LE2-4050). Mon-Fri 9-5:30.

***Eugene Atget**–50 vintage prints, thru 5/7. Helios, 18 E 67th (988-5593).

**Ania Bien**–Photo sequences, 4/30-5/21. Castelli, 4 E 77th (288-3202).

***Dean Brown/Ruth Orkin**–Nature series, portraits of opera singers, Berlin, and the Lower East Side/3 decades including portraits of Bernstein, Brando, essays of life in the city, MGM Studios, other, 4/27-5/28. Witkin, 41 E 57th (355-1461).

***Mark Feldstein**–Urban archeology in Sightings, thru 4/30. Castelli, 4 E 77th (288-3202).

***Dave Freund/Stephen Shore**–Photos by both, thru 4/30. Light, 724 5th Ave (582-6552).

**Gyrogy Kepes**–Abstractions, thru 5/21. Prakapas, 19 E 71st (737-6066).

**Sean Kernan/Suzanne Seed**–Photos by both, 4/27-5/28. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Kodak**–1133 Sixth Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. "The American Cowboy in Fact & Fiction," thru 6/4.

**Janet Lamson**–Self-portraits, people, and rooms, thru 5/16. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

***Man Ray**–Solarizations and rayographs from 1920 to 1940 in Paris and 1940 to 1950 in Hollywood, thru 5/21. Kimmel/Cohn, 41 Central Park W (799-6675).

**Robin Perry**–Color dye transfer and cibachrome prints, thru 5/16. Images, 11 E 57th (838-8640).

**Lilo Raymond**–Still lifes, thru 5/17. Pfeifer, 825 Mad Ave (737-2055).

***Ron Schick**–Sardonic, unposed, found conjunctions of people and situations in NYC plus color xerox prints, thru 5/5. Third Eye, 17 7th Ave S (924-6092). Tues-Fri 4-8,Sat,Sun 12-6.

**Soho/Stieglitz**–34 W 13th (675-9721). Fri-Sun 1-6,Tues 7-9. Mexican portfolio by Balinsky, Dog Show by Iams, Friends by Kraus, classicist studies by Giles, 5/1-31.

**Arthur Taussig**–Abstract photographic prints, thru 4/30. Braathen, 158 Lafayette (925-0113). Sat 1-6, and by appt.

***Michelle Vignes**–50 portraits of the Concierges of Paris, 4/30-5/28. French Institute, 22 E 60th (644-1820). Mon-Thurs 10-8,Fri 10-5, Sat 10-2.

## Museums

**American Museum of Natural History,** CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Sun 11-5. *Margaret Mead at 75:* A slide/photo essay which highlights some of her important anthropological moments; thru 5/30.

**Bronx Museum of the Arts,** 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *The Magic Circle:* Works by American artists dealing with the theme of the circle; thru 4/30.

**Brooklyn Museum,** 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. **Lewis Hine**(1874-1940): Pioneer documents of workers, thru 5/15.

**Cooper-Hewitt Museum**–Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. Chinoiserie and royal fantasies from the **Brighton Pavilion** in a distinguished loan exhibition that includes drawings, furniture, and a brilliant dragon; thru 5/23.

**Guggenheim Museum**–Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Kenneth Noland:* A retrospective of his paintings and sculptures; thru 7/5. *Paul Klee:* The exhibition contains 65 oils, watercolors, drawings, and prints dating from 1895 to 1940; thru 7/5.

**International Center of Photography**–Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Julien Levy Collection:* 135 prints by Atget, Brassai, Man Ray, Cartier-Bresson, and 30 other photographers of note; thru 5/29.

**Jewish Museum,** 1109 Fifth Ave. (860-1860). Sun 11-6, Mon-Thurs 12-5.

**Metropolitan Museum of Art**–Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Rubens: Engravings and Woodcuts:* Celebrating the 400th anniversary of his birth; thru 6/19. **Degas** is seen in over 200 works in juxtapositions that bring new insight to his polymorphous genius—bronze dancers echo dainty pastels, horses rear in every position. A wide selection of art historical sources also are adduced—Degas's favorite Japanese prints, the Cranach he copied, the Rembrandt he admired, the Delacroix he might have bought. New depth is brought to the man; thru 9/4. *The Glory of Russian Costume:* An exhibition covering 200 years (1709-1909); thru August. *Russian and Soviet Paintings:* Approximately 150 paintings from Soviet Museums. The emphasis is on icons and paintings from the late 18th thru the 20th centuries; thru 6/26. *Andrew Wyeth: Drawings and Watercolors;* thru the summer. *Blue and White:* Early Japanese export porcelain of the 17th century; thru 1/31.

**Pierpont Morgan Library,** 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *William Caxton, England's First Printer:* An exhibition of books printed over 500 years ago by William Caxton; thru 7/31.

**El Museo del Barrio,** 1945 Third Ave. (831-7272). Closed Sun. Call for hours.

**Museum of the City of New York,** Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Windows of New York:* Photos by Ralph Rosenblum; thru 5/9.

**Museum of Modern Art**–11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thur 11-9. **Mies van der Rohe** was a giant man and so the chair posed a true problem in his life. His various solutions are seen in conceptual studies, working diagrams, and in the glittering reality of the furniture itself. His rectilinear propositions are as well known as any modernist formulation; new to most viewers will be free-form Gaudiesque ideas, called "conchoidal" in the captions; they are surrealistically shell-like; thru 5/3. **Robert Rauschenberg:** More than 100 works from the late 1940s to the present by the still-young master of the neo-Dada; thru 5/17. **Matisse's** *Swimming Pool,* a walk-thru cutout in diamond-bright blues and white; thru 8/15.

**New York Historical Society,** 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Remember the Ladies: Women in America, 1750-1815:* A view of American women from all classes and walks of life during the country's Revolutionary period; thru 6/15.

**South Street Seaport Museum**–16 Fulton St. (766-9020). Daily, 12-6. *Seascapes:* Acrylics by Barbara Cocker; thru 4/30.

**Studio Museum in Harlem,** 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

**Ukrainian Museum,** 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. An exhibit of Ukrainian Easter eggs and Easter breads; thru 4/30.

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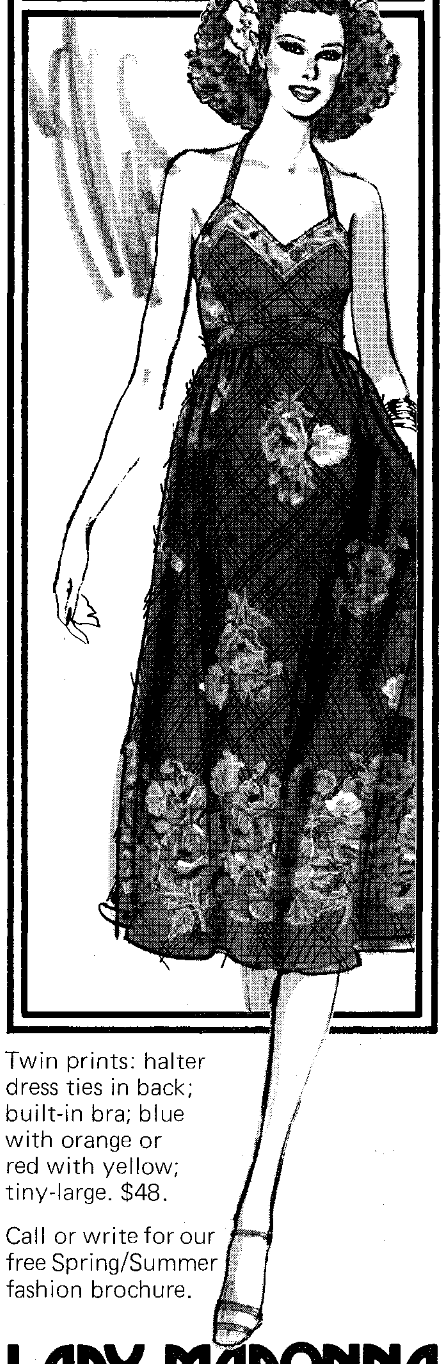

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# The New Life of Henry Kissinger

By Tad Szulc

"... He is twenty pounds slimmer, more serene, no longer stays up half the night arguing foreign policy. But he is hardly in exile ..."

Precisely at 9:30 A.M., Henry A. Kissinger, a hulking briefcase in his hand, strides briskly into a suite of unmarked offices tucked away in a corner of the tenth floor of a building in downtown Washington. He is followed by two youngish Secret Service agents, who accompanied him on the fifteen-minute drive from his house in Georgetown and now take seats in the outer office. Kissinger says good morning to two secretaries already at work, stops briefly to check with his personal assistant, a young blond woman named Chris Vick, and enters his private office. It is a large L-shaped room with a desk by the window, a conference table against a book-lined wall. A coffee table, a small orange sofa, and easy chairs are arranged against the other wall. Family pictures hang behind the desk. There is an autographed photograph of Gerald R. Ford on a small table next to it. There are no photographs visible of Richard Nixon.

Kissinger drops his briefcase on the floor and sits behind the desk to look over his schedule for the day. Miss Vick comes in for a moment. Kissinger then chats with James P. "Jock" Covey, his executive assistant, and Peter Rodman, senior research assistant. Covey (who once was a teacher in Uganda) was Kissinger's special assistant when he was secretary of state; Miss Vick also came from the State Department. Rodman is a former National Security Council staffer who traveled on most of Kissinger's secret missions around the world. At 9:35 A.M., the day's first visitor is ushered by Miss Vick into her boss's private office. Henry waves the visitor to the sofa and sits in an easy chair. He orders tea for both.

This is the beginning of a fairly typical weekday in the new life of Henry Kissinger. It is a semipublic existence he started in early March on his return from a three-week vacation in Acapulco. If Kissinger misses the power and the glory of his past eight years in the government, he certainly does not show it. On the contrary, the new schedule, busy and varied as it is, seems to agree with him. He is more relaxed than he has been in years, he is serene and philosophical in conversation (he tells a visitor that he is at peace with himself), and he looks better and younger. The former secretary has shed twenty pounds in three months, practicing a rigid diet; as one of his friends remarked recently, "On the scale of three extra chins, he is down to one."

Kissinger's new serenity stems to an important degree from the fact that, even out of power, he continues to be a highly influential personage on the Washington scene. He has quickly carved out for himself a role as the most eminent critic of the conduct of the new administration's foreign policy. His views are avidly sought by the president himself, who found it desirable to consult him not long ago at a private White House dinner, and by senators and foreign diplomats.

Kissinger has publicly stated that he supports Carter's foreign policy. But he has made it plain—also in public but in a deliberately discreet manner—that he disagrees with some of the current diplomacy, particularly on Africa, where he fears racial wars and radicalization. It is generally recognized in Washington that, should he judge it justified, Kissinger could become a formidable foe of the Carter administration and could seriously damage its prestige in foreign policy. For the time being, however, Kissinger chooses to be relatively silent—he has made only one public speech on international relations—and statesmanlike, emphasizing his conviction that American foreign policy should be managed on a responsible bipartisan basis. His watchtower is his well-guarded downtown office, where he spends much time in private discussions of the issues of the day. He has not granted a single interview on the record since January 19, when he left government. But he has chatted privately on a very selective basis with a journalist or two.

Usually, Kissinger spends the morning receiving visitors, reading his mail, and meeting with his associates at Georgetown University's Center for Strategic and International Studies, where he serves as counselor (until next August). The center, a somewhat right-of-center think tank run by Kissinger's friend David Abshire, provides him with his suite of offices, as well as a salary. This is part of an arrange-

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*Tad Szulc will deal with Nixon's foreign policy in his next book,* An Illusion of Peace.

# Henry's Brave New Whirl

**Security:** *Secret Service men (above) now dog his every step, but as of May 1 Kissinger must pick up the tab for his own limousine and armed protectors.*

**Break of day:** *Just after nine each weekday morning, Henry Kissinger leaves his house (left) on P Street for his secluded downtown office.*

> "...Over the next five years, he'll earn millions. Always a shrewd negotiator, Kissinger kept all subsidiary rights for himself..."

ment with Georgetown University, where Henry is also visiting professor of diplomacy at the School of Foreign Service.

The center is Kissinger's operational base in Washington. But after lunch, taken either at the office or a nearby restaurant, he moves for the afternoon to the Library of Congress (where he spends most of his Saturdays too) to do research for the book he is to write under a multi-million-dollar contract. The library, which holds most of his personal records, has provided Kissinger with a small office so that he can work there in privacy. In the evening, Kissinger may go to a diplomatic reception or dinner—he remains in extraordinary social demand—or dine quietly at home with his wife, Nancy, and a few friends.

Henry and Nancy finally gave up their rented house on Dumbarton last October, when the lease expired. The Kissingers now rent a great big brick Federal house a few blocks to the south, on P Street east of Wisconsin Avenue, the spine of Georgetown. On those evenings at home, Henry reads books on history (currently he is going through the memoirs of former British Prime Minister Harold MacMillan, which he enjoys very much) or an occasional detective story. As he told a recent visitor, all he had time to read in the last eight years were "classified cables," and now he is making up for it.

Kissinger's other activities are so extensive—and most of them so immensely lucrative—that some friends refer to him as "Henry Inc." Besides his university connection, which serves as both a temporary personal convenience and a vehicle for the dissemination of his ideas, Kissinger has amassed contracts from which he stands to earn quite a few million dollars over the next five years.

On February 7, just before he left for Acapulco, he signed his book contract with Boston's Little, Brown & Company, with advance royalties for hardcover rights reputed to be close to $2 million. Ever faithful to his habit of secrecy, Kissinger has refused to disclose the precise figure. But, as news stories noted at the time, it was the most coveted unwritten book ever—publishers were falling all over each other to sign him up even before he left the State Department—and there may be additional millions of dollars coming from book clubs, paperbacks, foreign-language editions, and magazine and newspaper serializations and syndications.

Always the shrewd negotiator, Kissinger has kept all the subsidiary rights for himself, to be negotiated separately. That Time Inc. owns Little, Brown & Company does not, for example, give *Time* magazine the inside track in acquiring excerpts from the book, should it so desire. *Time* will have to compete with other publications.

Kissinger has not explained why he chose the Boston publisher over the score of big publishing houses that were breathlessly bidding on the book. One of his associates confined himself to the mysterious remark that Little, Brown & Company was picked because it demonstrated that it can do the job in the most "honorable" manner. It is not even clear that it was the highest bidder.

He expects to complete the book early in 1979, with publication late that year. But Kissinger has not yet decided on the format: It may be the "Adventures of Henry Kissinger," as he whimsically remarked to an acquaintance, or a straight discussion of the policy issues in which he was involved, or a combination of both. He realizes that the public would prefer the "adven-

Photographed by Diana Walker/I Am a Camera

WIDE WORLD

**Dinner at eight:** *Diplomats, journalists—even the new Democratic president and his foreign-policy staff—are still an audience.*

ALFRED EISENSTAEDT

**Memoirs:** *Henry signs over to Little, Brown & Company hardcover rights for an advance rumored to be nearly $2 million.*

**Office hours:** *Washington is home base now, but he may reconnect with Columbia (and his wife prefers New York).*

tures," but he is not sure how much of those he wants to disclose.

Kissinger's next move was to sign a five-year agreement with the National Broadcasting Company, for a reported $1.5 million, to act as a foreign-policy consultant to the television network. He is obliged to produce at least one "special" a year for NBC and to be available for on-the-air analysis of major foreign-policy questions as they arise. However, Kissinger has refused to become a commentator like, say, Eric Sevareid, or an "instant analyst," preferring, rather, to be interviewed by John Chancellor or David Brinkley.

That is not all. Late in March, Kissinger became the vice-chairman of the Chase Manhattan Bank's international advisory committee. The bank's board chairman is David Rockefeller. Kissinger has long been a close friend of the Rockefeller family; he was foreign-policy adviser to then presidential hopeful Nelson Rockefeller long before joining Richard Nixon as national-security adviser. The Chase committee, which meets twice annually, advises the bank on foreign economic policies, and Kissinger will take on the chairmanship early in 1978. He will be presiding over a panel of 21 top executives from multinational corporations. Naturally, neither Chase nor Kissinger will say how much he will be paid in this post. It is a minimal fee, but the position becomes another interesting future option. Finally, Kissinger is also the chairman of the board of advisers of a citizens' committee for energy conservation, and he has already testified in this capacity before a congressional committee.

Henry Kissinger is all over the place, but he is still very much a Washington presence. This moody town, which first idolized him and then began to malign him, remains under his spell. Every day, invitations pour into his office. Kissinger, loving the limelight but being selective as ever, accepts the most interesting ones, particularly where his old friends are involved. And when he goes out, he is still the center of attention, with diplomats, journalists, and society figures crowding around him to catch a Kissingerian quip or a pearl of wisdom. In his present circumspect political role, he is much more subdued than in the past. At one reception Kissinger gently taunted the beleaguered secretary of defense, Harold Brown: "Harold, why do you have that harassed look about you?" Elsewhere on the diplomatic circuit, Henry spotted a receiving line for an arriving dignitary and said, with mock indignation, "What's this? A receiving line? When I was important, I never stood in one." He then slipped meekly into line with the other guests.

A random look at his social calendar for the last month or so gives an idea of Kissinger's continued exposure. Early in April, he went to a reception given at a Massachusetts Avenue mansion by Egypt's visiting President Sadat, attracting as much interest as Vice-President Mondale and Secretary of State Cyrus R. Vance. Kissinger and Sadat embraced warmly.

On another evening, Henry was the guest of honor at the Spanish Embassy, where he was awarded the Order of Isabel-the-Catholic. He has dined at the residence of the Japanese ambassador with a small group of friends. When the French Embassy threw a farewell reception for a departing French newspaper correspondent, Adalbert de Segonzac, Kissinger, who had known him well, made a point of attending, mixing at length with the town's journalistic community, teasing reporters, and reminiscing over foreign trips. He found time to go to the White House for the swearing-in ceremony of former Senator Gale McGee as United States ambassador to the Organization of American States. The day Gerald Ford made his first postpresidential visit to Washington, late in March, Kissinger joined him at a reception at the American Enterprise Institute, a right-wing proindustry think tank. He later went with the former president to the Kennedy Center for a performance of the musical *Annie*. One day, he took his son, David, to lunch with actress Liv Ullmann.

Nancy Kissinger rarely accompanies her husband on his social rounds, because of her delicate health, but the

"...After a March 18 dinner at the White House, the men retired to the library. Carter began to pepper Kissinger with questions..."

two spend quiet evenings with very close friends. They often dine in the big yellow house of columnist Tom Braden and his wife, Joan. The circle of the Kissingers' closest friends includes former ambassador David Bruce and his wife; Kissinger's former aide Lawrence Eagleburger (expected to be named ambassador to Yugoslavia); and Joseph Alsop, the retired columnist.

But Super-K has changed his former habits. In the old days, he often stayed up until 2 A.M. or later at friends' homes, perorating on foreign policy, even though he had to be up before 7 A.M. to go to the White House and his State Department offices. As a friend said, "Henry is a compulsive talker, and he hates to be alone. He was always so charged up he didn't want to go to sleep." He would often wake up in the middle of the night to raid the icebox, one reason for his former plumpness. But now Kissinger is in bed by 11:30 P.M. ("It's not all that early," he remarked the other day), reading himself to sleep.

The Kissingers are undecided about their permanent residence after the summer, when his arrangement with Georgetown University ends. Nancy Kissinger would prefer to live in New York, but Henry is of two minds about it. They may buy an apartment in New York and keep the new P Street house in Washington, with Kissinger dividing his time between the two cities. He needs the easy access to Washington's research facilities for his book and wants to maintain the political contacts there.

Meanwhile, they often spend their weekends with the Rockefellers at that family's Tarrytown, New York, estate, and Kissinger continues to do a certain amount of traveling. In March he went to Princeton for the conference of a German-American group. In mid-April the Kissingers spent a weekend in Bermuda, as guests of IBM, where Henry addressed a conference of that company's executives. Last Friday he began his first trip to Europe as a private citizen (traveling on a private jet). He was to attend a conference at Torquay in Britain, visit London and Paris, receive an award from the Variety Clubs in Monte Carlo, and spend a few days with friends in Normandy. (Henry may also return with Nancy to Acapulco occasionally, but the two have not—despite contrary rumors—purchased a home in that city.)

A serious problem now facing Kissinger is physical security. His Secret Service protection expires on May 1, the day he returns from Europe, and he has been persuaded by friends that he needs to be looked after for an indefinite period. There are many people in the world who resent Kissinger's policies in Indochina, the Mideast, and elsewhere, and there is always the danger, his friends think, of attempts on his life by a terrorist or of a kidnapping. Kissinger, therefore, has hired his own protective force—three men—headed by Walter Bothe, a twelve-year Secret Service veteran who has been assigned to him in the past. The two new bodyguards are former Columbus, Ohio, policemen Dennis Matko and William Fairweather. The new men will undergo special training for their posts.

The cost to Kissinger of maintaining a private security team may be upwards of $100,000 annually (the chief agent will earn at least $30,000), and it remains to be seen whether he can deduct it from his taxes as a necessary business expense. The tax people in Washington say there is no real precedent for such a deduction, although Kissinger may consider the agents as business employees. He also plans to buy a car after the Secret Service limousine is withdrawn. He would like to establish a new academic connection, and it may well be Columbia University if Nancy persuades him to live in New York.

A measure of Kissinger's continuing importance in Washington was, of course, the White House dinner with Carter on March 18. The president arranged it as an intimate affair in a dining room in the executive mansion's living quarters. It was easy chitchat at the dinner table with President and Mrs. Carter, the Kissingers, the Vances, and the new national-security adviser, Zbigniew Brzezinski. After the meal, the men retired to the library, and Carter began to pepper Kissinger with questions.

Kissinger, according to his friends, thought that the president's questions were excellent and that Carter was extremely well informed on foreign policy. In fact, Kissinger left with the impression that Carter personally is the principal source of conceptual thinking in the new administration. The conversation, however, was not an exchange of views, but more a questioning of Kissinger by Carter, with Vance and Brzezinski confining themselves to occasional remarks.

On April 5, Kissinger cautiously went public with some of his foreign-policy views in a lecture delivered at Georgetown University before an audience that included a dozen foreign ambassadors. It was one of the most careful speeches Kissinger had ever made, as he sought to balance his statesman-like approach to the new administration's policies with the criticism he thought should be voiced on some points. As one of his associates said, Kissinger had "agonized" over the speech, wondering until the last moment whether he was speaking out prematurely. The speech went through at least seven drafts ("It was as finely crafted as you can imagine," a Kissinger associate said later); final revisions were made just before delivery.

The thrust of the address was Kissinger's expression of support for the Carter administration—"They have my best wishes," he said—but he also offered veiled criticism of the way in which the president is conducting his human-rights policy. He said: "The most serious errors of American foreign policy in this century—of isolation and of overinvolvement—occurred when America's moral zeal grew out of balance with its pragmatic tradition. . . . Our challenge is to steer a course between rhetorical prescription and a callous acceptance of inhumanity."

He avoided direct criticism of the administration on the handling of the invasion of Zaire from Angola—U.S. policy there is one of noninvolvement—but he made the point that the Soviet Union should not be allowed to expand its influence in Africa. He underlined the importance of Zaire's continued integrity. He was harsh with the Soviet Union, perhaps more so than in the past, when he spoke as secretary of state, insisting that the United States must maintain a strong military posture.

It was Henry Kissinger as something of a statesman of the republic, but not taking kindly to the notion of being an "elder statesman." Not yet 54 years old, Kissinger still has every intention of making his weight felt and his voice heard for a long time. For now, he does not even rule out the possibility of returning actively to politics (however, this does not include running for the Senate from New York, as some have suggested). Now only time will tell whether and how Kissinger will reemerge fully on the national stage. In the meantime, he is building the foundation for a very active future. ■

# The Big Boom in Co-op Apartments

## By Peter Hellman

"…Any desirable apartment in Manhattan is worth at least double what it was worth a year ago, or even six months ago…"

One day this spring, a cooperative-apartment broker named Edith Sacks got a desperation call from an old client who needed to buy a new apartment fast. This woman's own Park Avenue apartment had just been, in effect, sold out from under her. The sale was unexpected because, almost as a lark and a dare, she had put her apartment on the market more than a year ago at what seemed to be a ridiculously high price. Higher than anyone had fetched for a comparable apartment in New York in this decade and higher, certainly, than she had ever expected anyone to pay. But this day her price had been met without a quibble. The reason it had been met, as Edith Sacks and every other broker know by now, is that Manhattan's cooperative-apartment market is, quite suddenly, very, very hot.

The homeless woman from Fifth Avenue has plenty of company in this market, and not just in the best locations on the East Side. The same week her apartment was sold, a West Side broker named Peggy Koch got a call from a highly agitated couple who lived in the San Remo, the twin-towered pile that overlooks Central Park West at 74th Street. They had put their rambling eight-room apartment on the market for well over $100,000. A year ago they could not have expected even half of that. But the same thing now happened. A buyer offered the full asking price. Once the deal is sealed, this couple too will be flush with fresh cash, but homeless. Unfortunately, as they go apartment-hunting they are discovering that the big sale was no fluke and that bargains do not abound. The rise in co-op prices has been so swift and steep that, in general, any desirable apartment in Manhattan is worth at least double what it was worth a year ago, or even six months ago.

Three major groups of buyers are now jumping into the cooperative market. The first is made up of foreigners who, with the politics at home usually tipping far to the left, see New York real estate as a safe haven for their money. These are the buyers who have filled up Olympic Tower, that faceless box which looks down on St. Patrick's Cathedral, and who, in any case, never stray far from Fifth or Park Avenue. They seem to be mostly Italians, Mexicans, and South Americans. The second group consists of New Yorkers who need larger or nicer apartments. Finding that appropriate rental units are priced out of sight, they decide that they may as well sink the money into premises of their own. The third group is the one which most heartens those who love the city. It consists of people who are coming back from the suburbs. They have found that the labor involved in maintaining a suburban home is excessive (especially if the children are grown), the commute is a drag, the probability of burglary is just as high as in the city, and the level of culture is just plain abysmal.

Obviously, none of these three groups has come like a horde of spring bugs out of nowhere. They had the same needs a year ago, when the market was dead. But there is one new and fundamental reason, applicable to them all, why these people are buying apartments now when they held off before: They believe, suddenly, that the city will not sink or explode or be otherwise destroyed as a result of financial or social cataclysm. They believe New York will go on being the most exciting city on Earth. They are willing, moreover, to plunk down their cash in what is usually the major financial decision of their lives in support of that belief.

"In the past," says real-estate lawyer Charles Goldstein, "my clients would ask whether they should buy a particular apartment. Then, in recent years, came a new question: Should I buy an apartment at all in New York? Now they are back to asking the original question."

It is ironic that in the second half of 1969, at the peak of the last great cooperative-apartment boom, the city did not seem to have a care in the world. Flush from stock-market killings, buyers bid up the co-ops heedlessly. On Fifth Avenue, an apartment was sold for a historic high of $900,000. That was the end. Right behind the stock market, the cooperative market shattered. Except for a weak rally late in 1972, prices slumped ever lower. In this new climate, only estates and owners who absolutely had to unload put their apartments on the market. Volume

*Peter Hellman frequently writes on real estate.*

"... It no longer takes a bundle of cash to buy a co-op; the banks are only too happy to loan out money at 9.5 or 10 percent ..."

dried up and all but the most intrepid brokers drifted away from the scene. By the time advance reports of the city's coming financial crisis began to be whispered about in 1974, the co-op market seemed finished off for good. Apartments that would have sold for $300,000 in 1969 gradually dropped in value, until they were less than half that price, and still they did not sell. In at least three known cases, unsold apartments held by estates were actually given back to the cooperative associations of their buildings for free. That way, instead of continuing to pay monthly maintenance charges of as much as $1,000 while the empty apartment hung on the market, the estate could at least take a tax loss. The market was every bit as dead as the owner.

But now the dead have risen. On the Wednesday before Easter, Edith Sacks showed a client an East Side apartment newly offered by an estate at $110,000. The client asked what the apartment could really be bought for. Estates, after all, must be settled, and prices are usually highly negotiable. But Mrs. Sacks shook her head. "If you want the apartment," she said, "I will put in an offer right away at the full $110,000 . . . and *hope* we get it." (They did, but only after raising their bid above the asking price.) With numerous bidders now swooping down on good apartments, estates are finding themselves in the driver's seat. In the last month, another broker, Marilyn Harra, has watched the asking prices for estate-held apartments exceeded, through sealed bids, not once but three times.

In the past, apartment prices always trailed faithfully just behind stock prices. Six months after a rise in the Dow, apartment prices charted upward. Six months after a drop in the Dow, they too declined. But this time around, there has been no such correlation. The stock market has dawdled around while the co-op market has taken off. "You could feel things begin to turn around early last fall," says Peggy Koch's sister-in-law Phyliss, also a broker. "By New Year's, it was done." The main reason that apartment prices have cut themselves loose from stock averages is undoubtedly that it no longer takes a bushel of cash from a stock-market killing to buy an apartment. Thanks to the cooperative-financing law of 1971, a buyer can finance up to 85 percent of his purchase price through a bank mortgage with a term of up to 30 years. There are still highly conservative cooperative buildings around which demand that all purchasers pay cash only, but 50 to 75 percent financing is now typical. Since the banks lend this money at 9.5 or 10 percent, they are only too happy to be obliging.

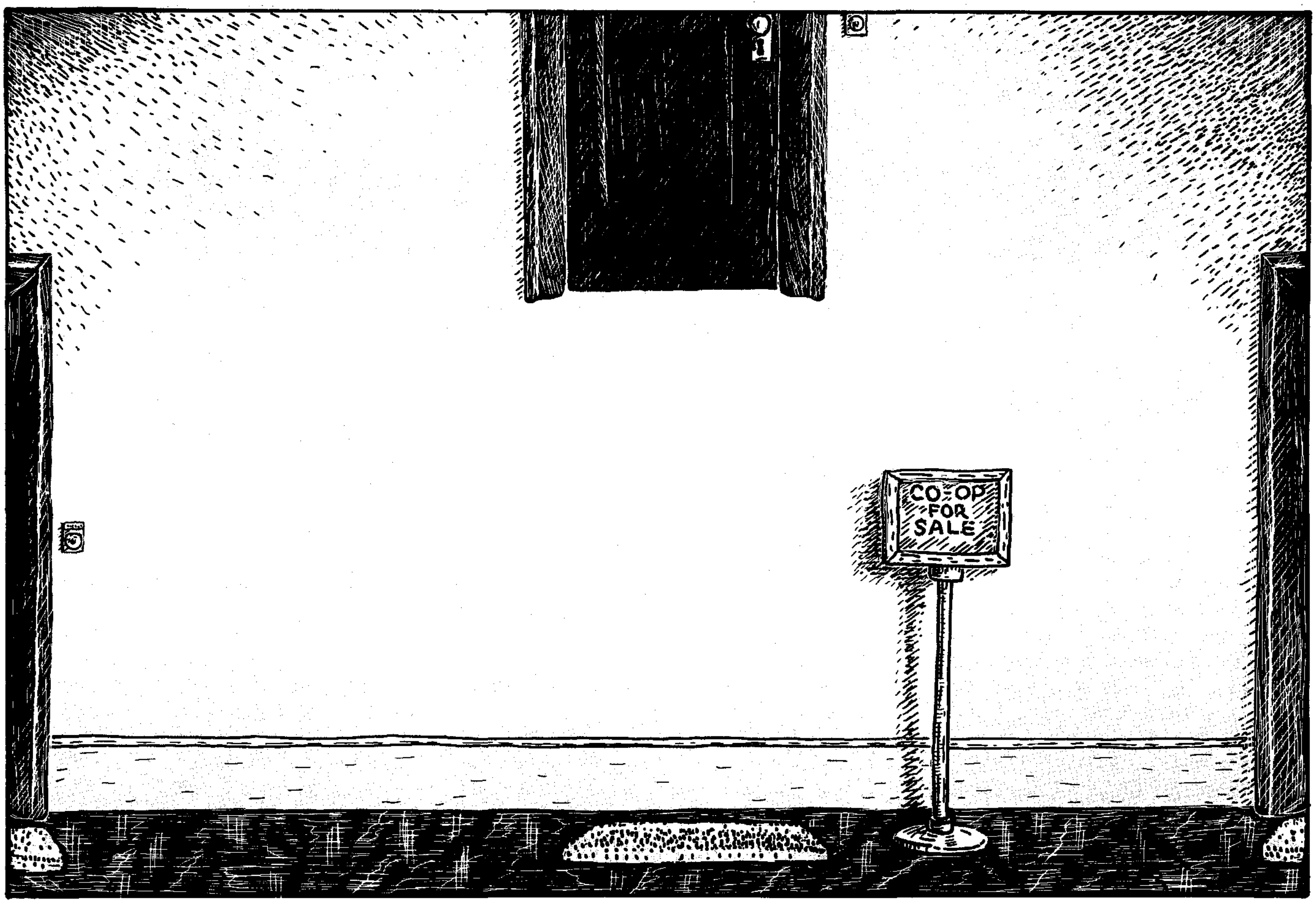
A telling portrait of the cooperative market in health, sickness, and health regained can be drawn from the history of the 145-unit San Remo. A half century ago, it was built like a palace in order to attract buyers from Fifth Avenue to the grimmer reality of Central Park West. Fifty-foot living rooms, cedar closets, and 24-hour custodial service were standard. But the magnificent San Remo had the misfortune to come on the market in 1929. Unable to sustain rents of up to $1,300 a month, it soon fell into disrepair and ignominy. The building and the land beneath it —a full blockfront opposite Central Park—were sold in 1940, along with the even more palatial Beresford at 81st Street, for an astonishing $25,000 over the existing mortgage. But its inherent quality could not be denied. By 1969 it had become a prize target for co-op conversion. Harry Helmsley, a leading realtor in town, took a purchase option for $12 million on the building with that purpose in mind. He hoped to resell the building to the tenants for $15 million. But after a bruising battle, he failed to get the 35 percent tenant approval required for conversion. He gave up his option, forfeiting a deposit of $1.25 million. A year later, the tenants, with a cooperative-conversion plan of their own, bought the San Remo from their landlord for $9.75 million.

Under that plan, a superior apartment was sold to its rental tenant for about $45,000. Thanks to a boomlet at the end of 1972, about one quarter of the tenants were able to resell their apartments within six months of conversion at an average profit of 80 percent. But in the comatose market that lasted until six months ago, those prices could not be sustained—especially since monthly maintenance charges at the San Remo were, except for those at the Dakota, the highest on the West Side. If a buyer could be found at all, that eight-room apartment, which had been converted at $45,000 and resold at once for $75,000, would have brought perhaps $42,000 until a year ago. That is the same apartment which had put Peggy Koch's clients into such a tizzy by selling this spring for well over $100,000. Its $1,450 maintenance is hefty even by East Side standards. But all such figures, incidentally, pale next to what a new owner will be paying for the apartment at the Carlyle Hotel he just bought from Henry Ford. The maintenance on that smallish duplex is $7,100 per month, or an annual rate of $85,200.

Very few buyers are in that league, of course. There is today a rueful acceptance of the inevitability of high monthly housing costs, whether they take the form of rent or of maintenance. But at least if it is maintenance, a substantial portion of it goes for taxes and mortgage interest, which are tax-deductible. For a buyer in the 50 percent tax bracket, for example, paying a $1,000 maintenance, of which 40 percent is deductible, is the equivalent of paying only $800 in rent. There are limits, however.

To understand the swift turnaround in current apartment prices, it helps to think of the market in terms of what Wall Street would call a "thin float." There are 2,000 or so apartments in Manhattan listed for sale on any given day. Of those, perhaps 500 are "mistakes"—that is, they are not really available, having been sold, withdrawn, or listed by owners who do not really want to sell. That leaves 1,500, of which about 900 are on the East Side and 600 on the West Side. This may sound like a good selection, but, in fact, a prospective buyer will only be interested in a tiny fraction of that "float." He may want, for example, seven or eight rooms on Fifth Avenue in the seventies, on a high floor facing the park. At the time, there may be 50 apartments available on Fifth Avenue, of which ten are in the seventies, of which only five are seven to eight rooms, of which only two face the park on a high floor. Out of those 2,000 apartments listed, this is his selection: two apartments. Still, as long as he is the only buyer in the market, he can have his choice at a cut-rate price. But if four buyers are in the market for those two apartments, they will have to fight it out.

In fact, early last year one of the best high-end brokers had just such a Fifth Avenue apartment for sale. He thought it should sell for $300,000. It went, finally, for $185,000. This year, a comparable co-op has just sold for $400,000. "For any desirable apartment that comes to market today," says the broker, "I



can have the right buyer within 24 hours."

Brokers love a bull market for the high prices, of course, but they love it even more for the increased volume. Marilyn Harra reports that co-op sales at her firm, L. B. Kaye Associates, have quadrupled in six months. That means quadrupled commissions, which are figured at a standard 6 percent of the selling price, of which the broker gets up to half. In this market, a good broker can take down $200,000 a year. He can also treat prospective buyers a good deal less like royalty. If, in the lean years, the buyer felt that the bathroom was too close to the dining room in an otherwise splendid apartment, the broker would show ten or twenty more apartments in hopes of eking out a sale. Today, that same prospect might well be airily advised to take what he or she can get.

For brokers, there is one maddening pitfall in a bull market. It is the desire of owners to find out what their apartments are worth by having them listed at a price which they are certain will never be met. If it is, and if they can quickly find another place to live, some may actually sell. But most—face to face with the fact that home will no longer be home—shut the door on the deal. The buyer is disappointed and the broker's work is for naught. But the "seller" is happy, even smug. His original judgment in buying the apartment has been roundly vindicated.

This attitude must be seen in context. Most cooperatives in Manhattan were converted from rental buildings. This trend began in the 1940s on Park and Fifth avenues, and accelerated until 1970. Landlords had to give tenants a good deal, of course, in order to get 35 percent approval. It may not have seemed like a good deal then, however, and a tenant might have paid $35,000 for his seven-room Park Avenue apartment only with great misgivings. But when his downstairs neighbor sold the same apartment at the height of the boom for $130,000, he was goggle-eyed. Inevitably, he reacted according to an almost Newtonian law of the cooperative world: *A neighbor's apartment is* never *as desirable as one's own.* Therefore, if the downstairs apartment went for $130,000, then one's own must surely be worth $140,000 . . . maybe more.

There is a corollary to the above law: *The value decided upon for one's apartment is to be treated as if it were cash. It becomes a "nest egg."* Thus, in the above example, the owner may have paid only $35,000 for his apartment, but based on what his neighbor got, he now has a "nest egg" of $140,000 . . . maybe more. As long as he can sell at that price, all is well. The problem arises when he is offered only $120,000 for the apartment. Enraged and disconsolate at this "loss" of $20,000 minimum of his "nest egg," he pulls the apartment off the market. "This has been happening so often," says broker Phyliss Koch, "that it makes me wish I could deal only in estates."

Very occasionally, an apartment comes along with attractions so powerful that the mundane vagaries of the market can be ignored. This was the case with an eight-room apartment at 110 Riverside Drive which Ms. Koch listed last fall. She showed it to the wife of a doctor who was moving into the city from, of all places, Nyack, in order to be closer to his new job. The woman loved the apartment. The problem was that her husband did not want to live in an apartment or even look at any. He was firm about that—until she told him that this apartment had belonged to the late Mrs. Babe Ruth.

"I'll look at that one," he said.

She saw a spacious, airy apartment that would be very livable. He saw a place filled with heart-quickening memorabilia that spilled from every room. It seemed as if the slope-shouldered, thin-ankled Babe had only just stepped out. As anyone who has ever waited for spring because it means swinging a bat and zinging a ball would understand, the sale was made in 24 hours. The market did not matter at all.

Illustrated by Walter Gurbo

# Camera Rascals

### By Stanley P. Friedman

"... Sheldon Levy and his three camera rascals film murders, plane crashes, storms, fires. It's not that he has bad taste..."

Sheldon Levy, who is 30 and weighs 240, was on a high-protein diet and eating a pair of steaks in a Brooklyn restaurant. He pushed the rye rolls and butter across the table to his thin partner. He had the pastry cart ahead to overcome, but before he could get a knife near the second steak, he jumped up and ran off with his partner and a friend to watch a house burn down and some people suffer in Greenpoint.

"He'll take care of it," Sheldon said, as he ran like a linebacker between tables. He pointed behind to his partner. He'll drop his fork twice in a week to go film a fire or the aftermath of a rape or stabbing. The news of it comes to him at the table via a Motorola walkie-talkie next to the peas. Sheldon's head will go up like that of a bird in a tree sensing danger. "We have to go," he will say, and drop the silver.

"I eat and sleep with that radio on," he had been telling a friend. The radio is his paycheck. At night, at home in his Brooklyn apartment, he puts it on the table next to his bed. His friends on Manhattan streets can get him in bed because they are using a 60-mile booster on top of a midtown building. Sheldon will jump out at 3 A.M., shoot some kind of *chozzerai* news, and try to get it on TV. We are told New York television now shows more bad news than any other city in America. That is thanks, in part, to Sheldon and his three camera rascals, who go film news the stations' crews are too busy, or arrive too late, to cover, or sleep right through. Sheldon does the murders, bombings, storms, shootings, fires, main breaks, floods, rapes, plane crashes, oil spills, Mafia remains, and auto crashes with bodies, hospital corridors with stretchers, police-station steps with detectives and perpetrators.

It's not that Sheldon has bad taste. This news, called "breaking" news, is the only kind he can sell to stations. By union/station agreement, scheduled news (any Abe Beame press conference or a sports event, for instance) is out. It would undercut the work of those on hire.

So Sheldon Levy and his partners make their living by working their asses off in a game where they can't get a job.

"We had a thousand stories on the air last year," said Sheldon as he broke the law on his way to Greenpoint in his black Chrysler. (In an eight-minute race from 42nd Street to the Bronx, he will beat the cops by 90 seconds.) "We grossed $120,000 last year, but it costs a lot. This year we'll do better." His friends call his car the "radio shack." Sheldon sits inside with six police-type radios monitoring the worst news in four states. And he will go to four states to film it.

"Sheldon, where were you?" yells a fireman at Sheepshead Bay. "There's a kid on the curb."

Great balls of smoke are over Greenpoint. "Anybody inside?" asks Sheldon.

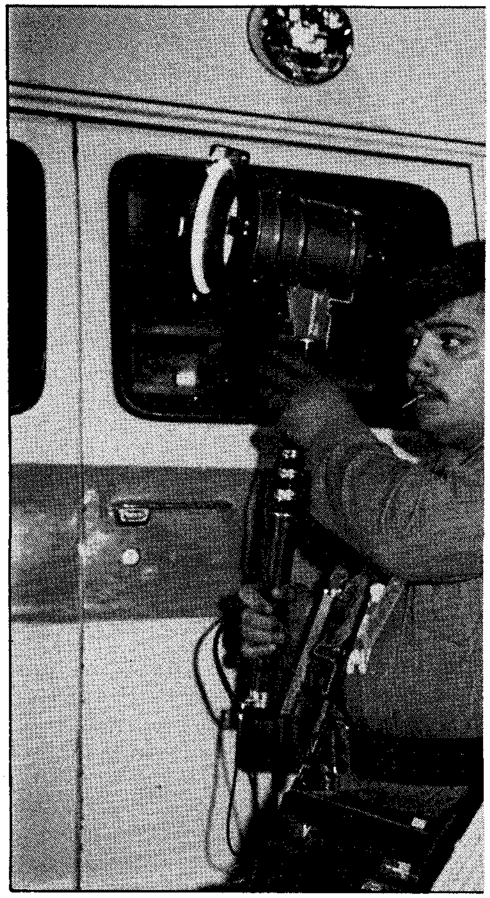
The fireman says everybody is out of the house.

Sheldon gets two 16-mm. movie cameras from the trunk, where he keeps maps, lights, a list of call boxes, a portable TV so he can watch his work on the news while he's on the road, and a $100 fire coat that has his company name, Action Movie News, on the back.

"On a scale of one to ten, it's a seven," says Sheldon's lawyer, who is standing on the curb with a crowd of black kids. The AMN lawyer has radios in his car too. He is a fire buff, and he has stopped by, on his way home from the office, to watch his clients.

Sheldon and his partners have four cameras among them. They shoot the kid taking oxygen. They shoot the fire, some of the nine homeless people, the smoke, and the fireman.

"Each station gets a roll of film," he explains, "so you have to know what to shoot for each roll. You give Channel 5 twenty seconds of flames or a guy lying bleeding in the middle of the road and they're in their glory. Channel 2 is more artsy-craftsy: They want to see firemen working, not just flames; stations 4 and 7 are middle of the road. A body-shot on Tuesday is okay. But on Wednesday they want it covered, or out of focus. Forget it altogether if you have a decapitated body."



**Disaster squad:** *Sheldon Levy and crew, on th*

Photographed by Neil Selkirk

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*Stanley P. Friedman works in the picture department of United Press International.*

A fireman was in trouble, and, as he comes out of the burning building, Sheldon shoots him with two wide-lens cameras held together—the only way he can get one-time action on two rolls of film.

"What the hell do you call that?" a station cameraman, who needs two men to help, asked Sheldon one day.

"Greed!" said Sheldon.

"All right," says Sheldon, as he takes his film and his partner's in his hand. He calls his wife on the radio and says she should call the stations. He is coming in—in time to make the eleven o'clock news.

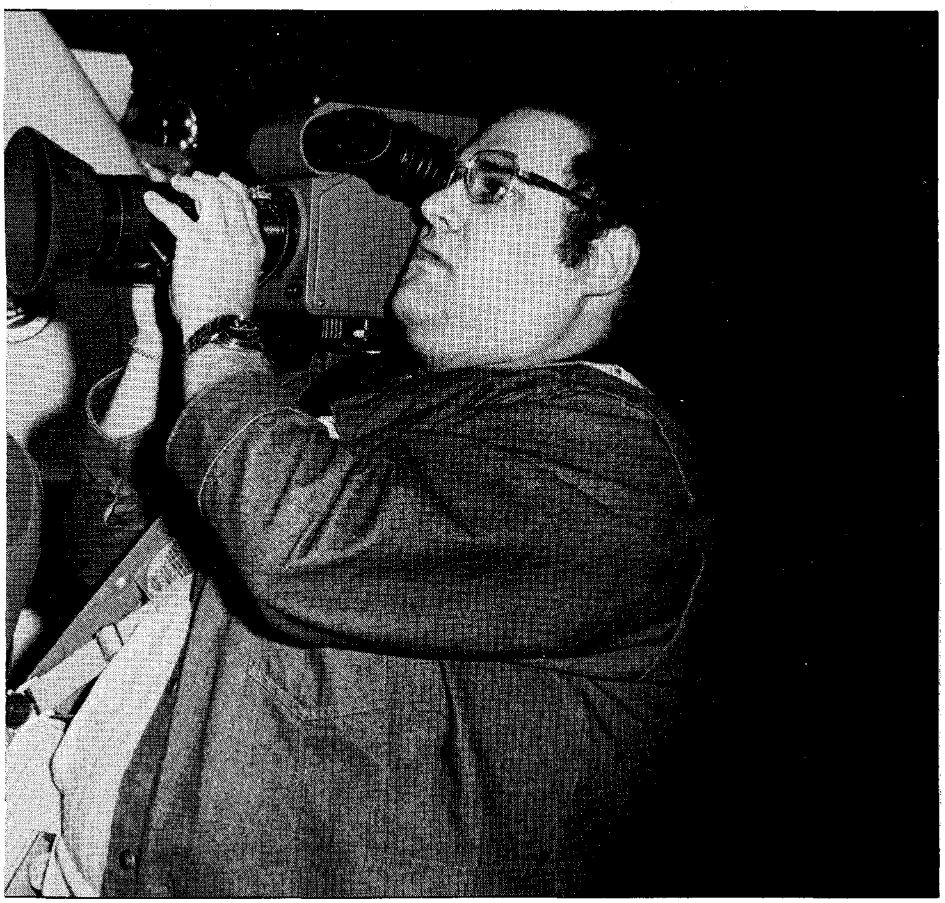
"God, they're a wild bunch," says Mark Monsky, the news director on 5. "I can go out on the street, and I'll get a call to go over to La Guardia for a plane crash. I arrive and they're already filming it. It's all the early action. It's silent, so we'll follow up with sound on film. At night, of course, it's all theirs; they're the only game in town, unless we get out of bed for a big story. If I had to put on crews to do the same—which I would not—it would cost $100,000 a year. It's really a throwback to Winchell or Weegee cruising the city in a radio car, which is exactly what they do."

Watch the news. You can recognize an Action Movie News story—it's dead silent. You may hear the station voice-over, or it may be labeled with white letters. The film has a cold, hard light, and the style is rough—hand-held and grab-shot. A few weeks ago, for instance, AMN had footage of the people killed by the Nazi in New Rochelle, two FALN bombings, two subway rapists, the murder of an old tenement lady, and much winter damage. In fact, you could hold a film festival of AMN's New York classics: dazed victims walking out of the Fraunces Tavern bombing, bodies on stretchers from the Blue Angel fire, the La Guardia waiting-room holocaust, cops with lye in their faces, the police strikers at Codd's house, and—forget it never—a horse arrested and booked at the 72nd Street station house.

Five years ago, Sheldon worked days dispatching firemen for the city. He had a $150 movie camera. At night he would go out and film fires. He sold his film to CBS alone, and one night CBS asked Sheldon why he didn't try a few homicides. When he saw more of his work on TV, he became obsessed.

"If a story happened, I couldn't pass it up. If I was sitting home and there was an accident, I'd say 'I gotta go.' "

A year later, Sheldon was ready to collapse from the pressure of two jobs. He hired a partner, but the partner couldn't take Sheldon's hours and went to California. Sheldon got another partner. The two of them called themselves Action Movie News. Meanwhile, Harry Ryttenberg and Joe Scurto were cruising the streets with Hemisphere News. Night after night both companies would show up to fight over the same story. It was finally clear that by merging the two into one, which they did, the work, hours, and jobs could be divided up, more news could be covered, more money made.



Upper East Side last week, filming a fire victim being rushed into a waiting ambulance.

Then, last year, Action Movie News took a risk. It went deep for $20,000, buying a minicam outfit and a black Dodge van. "Eventually, all station news," said Sheldon, explaining the purchase, "is going to be on videotape, not film. That's their future and ours." Also, AMN rented a one-room office on East 36th Street. Now the men run to some stories like a regular corporation, with heavy equipment and flashing yellow lights. With a minicam on his back, one of the cameramen looks like a moon-walker on the street. So far, it has paid off. When AMN sells film to a station, the station owns all rights, keeps AMN's film in its libraries, and never pays residuals. Now AMN copies some of its videotapes, sells the big national stories all over the country, and is building its own library.

"One day," says Sheldon, "we will pay out $50,000 and put up a microwave hop system on top of the office. Then it's going to be a whole new ball game. We will shoot the story, transmit at once back to the office, call up the stations, and say, okay, who wants what, just like a supermarket. Then we'll edit and retransmit it directly to the stations. Everybody gets the best. No more losing time on stories because of delivery-boy work all over the city."

If all this seems like a fascinating, low-capital business that you, ambitious reader, might like to jump into, be warned first. Street work, as any news person will tell you, also means a chance of going numb. Doing it daily, you need a cop's stomach, what with all the blood and misery you see. For instance, the experience that all street photographers dread—among many AMN can talk about—started for Sheldon one morning when he put his six-year-old son, David, on the bus for school. Later he caught a call for a wheels-up school bus, police and firemen carrying bleeding kids, on Avenue N. "I didn't even think about it. I jumped out with the camera and I panned across this group of children. Who do I see in the viewfinder but my own little David. It was the most shocking thing I ever saw. It turned out he was all right. Somebody carried him to the cement steps and put him next to his little friends. But, you know . . . but, you know. . . ."

# Finding Our Fathers: The Search for Jewish Roots

### By Dan Rottenberg

"... Jews enjoy special genealogical advantages in that most are descended from a total world population in 1700 of 1 million ..."

My great-great-grandfather Moses was a poor Jewish baker struggling to support a wife and five daughters in the Russian town of Suwalk. In 1882 his third daughter, my great-grandmother Dora, was married through an arranged match to a young man she barely knew; the following year, at the age of nineteen, she was a mother. A few months later, her husband left for America to avoid the harsh military service that the czar was then imposing on Jewish males. At twenty, Dora said good-bye to her parents for the last time and, clutching her baby—my grandfather—in her arms, made her way alone across the Atlantic to join her husband in New York. Thirteen years later, her husband died, leaving Dora, at 33, a widow with five children to support. In fifteen years she had undergone the metamorphosis of a lifetime. Yet the life she had known was typical of her generation.

How do you bridge the gap between that little old lady in the Bronx and the innocent young bride in Suwalk? How did we get where we are, and what does that tell us about ourselves?

Today, at last, there is time for Jews to ponder these questions. The Cossacks and the Nazis are no longer at the door; the Spanish Inquisition is over; the Crusaders have vanished; Pharaoh is dead. Jews whose families have been in North America for two generations or more have both the freedom and the self-confidence to assert their backgrounds.

Genealogy is simply history on a personal scale. The anarchist's bomb that killed Czar Alexander II, in Saint Petersburg in 1881, led to the Russian pogroms and the anti-Semitic May Laws of 1882, which, in turn, caused thousands of Jews to flee Russia and go to the United States. The failure of the German revolution of 1848—which sought, among other things, to grant equal rights to Jews—was the catalyst for the migration of many liberal German Jews to America. It is remarkable that thousands of unrelated experiences involving unrelated people stretching back over thousands of years can be forged into the personality of a single individual. Yet that is the case for every one of us.

Jews, of course, possess more of this sort of perspective than most people. For thousands of years, they have been wandering over Europe, Asia, and Africa, watching civilizations rise and fall—the just and compassionate as well as the cruel and barbaric—and this experience has left an indelible message. It is that all nations die sooner or later; even cities, towns, and neighborhoods come and go. Ultimately, only families provide an unending link between the past and the future.

Yet to most Jews this awareness is subconscious rather than conscious, and general rather than specific. We know a great deal about the history of the Jews, yet remarkably little about the lives of individual Jews whom some of us may have as ancestors. Until recently, genealogy in the United States was primarily the preserve of Anglo-Saxon Protestants, and with good reason: WASP's stay pretty much in the same part of the world from one century to the next, they keep neat and well-preserved records, their ancestors spoke the same language they do, and they have ancestral homelands that aren't behind the Iron Curtain. Most Jews, on the other hand—chased from country to country, their records obliterated, their synagogues and cemeteries destroyed—have assumed that it's simply impossible to trace their ancestries back more than a few generations, and so they haven't even tried.

It *is* difficult. But it's not impossible. If Jews face special obstacles in tracing their family histories, they also enjoy special advantages. The most intriguing of these is the fact that there is only a finite number of Jews in the world—there were never more than 17-million at any one time, and there are only 14 million today—and by and large, Jews have always tended to intermarry within Judaism. Thus most Jews are related to each other somewhere in the past, however distant.

The ultimate dream of most genealogists is that someday all existing genealogies can be cross-indexed and computerized so that your family history can be linked up with the histories of any other families that are related to you, thus making your own task much easier. This is a farfetched and, in fact, impossible task if we are talk-

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SEYMOUR
SON OF AARON

ing about cross-indexing the entire population of the world. But it is not an impossible dream if we limit ourselves solely to Jews. As recently as 1700, according to one estimate, the world Jewish population was only 1 million. Other estimates place the figure higher, but certainly it was no more than 2 million. Presumably, almost all of the Jews living today are descended from those 1 million to 2 million Jews. Especially in the computer age, it may well be possible to gather and cross-index enough material about Jewish families so that each of us can find missing interlocking pieces in his own history.

To be sure, few Jews in medieval times kept family records. But one section of the Jewish community—the rabbis—considered the keeping of such records a solemn duty. Long before the introduction of the Ph.D. thesis, the Jews had their own equivalent exercise in the *responsa* and commentaries written by rabbinical students. The introductory section of such a scholarly work usually contained genealogical information about the author. Many of these Hebrew works have been published and can be found in major libraries in books or on microfilm; still others were never published but survive in archives in manuscript form. And the laws of probability and mathematics being what they are, there's a good chance that most modern Jews are somehow descended from some of those medieval rabbis.

For example, a 32-year-old surgeon from Elizabeth, New Jersey, named Neil Rosenstein has for the past several years been spending his Wednesday afternoons in the Jewish Division of the New York Public Library, painstakingly translating and sorting out dozens of medieval Hebrew rabbinic genealogies available there on microfilm. The result was his recent book, *The Unbroken Chain,* a 716-page compendium of charts and biographies of descendants of Rabbi Meir Katzenellenbogen of Padua (1482–1565). The descendants, some of whom Dr. Rosenstein traced without a break down to the present day, include Karl Marx, Helena Rubinstein, Martin Buber, Felix Mendelssohn, David Halberstam, and Dr. Rosenstein himself. I found some relatives of mine in his book, and some of yours may be there, too. (And if they're not in *his* book, they may very well be in my book, which includes a rundown on hundreds of Jewish genealogies of the same sort.) The most fascinating aspect of Dr. Rosenstein's search, though, is that the greatest part of his research was done right here in New York.

Before you set foot in a library, your first, best source of information about your ancestors is your pool of living relatives. But let's assume you have already tracked down all of your known relatives on this continent, and you have communicated with them. You have located the appropriate birth, marriage, and death certificates, ships' passenger lists, and census records. You have sloshed through the mud and brambles of every conceivable cemetery. You may now think there is nothing more for you to do at home, that if you wish to trace your tree farther back, you will have to do it in Europe or Israel.

Think again. Swarms of records relating to Jews, Jewish families, Jewish congregations, and Jewish communities in America and overseas can be found in libraries and research institutions in the United States and Canada. These records may provide you with specific details about your relatives, but even if they don't, there is a wealth of books and manuscripts available about Jews in specific countries and towns that can give you valuable background insights and will help you evaluate and reconstruct the information you gather about your specific family.

Because of the uncertain nature of the Jewish past, there is no central clearinghouse for Jewish records, but many records have found their way to the United States. Chance often plays a great part in determining which records will survive and which ones will be lost forever.

Consider what happened to the records of the Holy Inquisition in Mexico in the nineteenth century. Transcripts of inquisitional trials in medieval Mexico, Spain, and Portugal are of great value to Jewish genealogists because the courts carefully studied the backgrounds of each defendant to determine whether he was or was not a true Christian. In 1882, when the government of Mexico was cleaning out its

Illustrated by Seymour Chwast

## "...Before the introduction of the Ph.D. thesis, the *responsa* and commentaries of rabbinical students included genealogical data..."

storage space, most of the records of the Mexican Inquisition were sold to a junk dealer for their value as wastepaper. Somehow, 33 volumes of these records fell into the hands of one David Fergusson of Seattle, who recognized their value and forwarded them to Charles Lea of Philadelphia, a leading historian of the Inquisition. Still another volume of the same lot was discovered by chance in the rubbish of an antiquarian's shop in Washington by—of all people—the president of the American Jewish Historical Society; it provided enough material of interest to fill an entire issue of the society's publication in 1899.

The following New York agencies and institutions may help you advance your research a good deal without requiring you to cross the ocean.

**YIVO Institute for Jewish Research,** 1048 Fifth Avenue, New York 10028. Unlike the American Jewish Historical Society in Waltham, Massachusetts, and the American Jewish Archives in Cincinnati, YIVO is primarily concerned with European Jewry, and particularly Eastern European Jewry, and it is by far the best source in the United States for material on Eastern European Jews and Jewish communities. Its library is said to contain about 300,000 volumes —which would make it the largest Judaica library in America—and its archives contain at least 10 million items, filling nearly a mile of shelf space. It has valuable records of Eastern European Jewish communities, thousands of case files on immigrants to the United States (especially after 1920), family histories and genealogies, and *yizkor* (memorial) books. There is only one slight problem at YIVO: finding anything you are looking for.

Part of YIVO's organizational problem stems from the fact that, unlike American-oriented libraries and archives, its library catalogs are separated into four different language-alphabet sections: Roman (English, French, German, etc.), Yiddish, Hebrew, and Cyrillic (Russian, Ukrainian, etc.). But most of the problem is due to the fact that YIVO fulfills every popular stereotype of a disorganized Eastern European archives-library. In the library, books are cataloged not by categories, as in the Library of Congress system, but in order of acquisition. This means that a book's catalog number has no relation to its subject, so a book which is accidentally misshelved may be lost for eternity. There is a subject index, of sorts, in the library, but the archives are cataloged not by subjects but by the collections with which they originally arrived at YIVO. To find material on a particular subject, place, or name, you may have to comb through dozens of collections. In addition, a great deal of archival material is piled up in nooks and crannies throughout YIVO's huge old mansion at 86th Street and Fifth Avenue, and few people know where much of it is.

Nevertheless, there are some areas in which YIVO may be helpful to ancestor-hunters, with relatively little trouble. For instance, YIVO has:

☐ Records of the Hebrew Immigrant Aid Society, covering every immigrant assisted by HIAS from the 1920s onward. It also has incidental immigration items from the 1890s through the 1920s.

☐ More than 1,000 autobiographies written by Eastern European Jews or U.S. immigrants from Eastern Europe from 1882 to 1955.

☐ Collections of testimonies of Holocaust survivors.

☐ Some 400 *yizkor* books—memorial books written by survivors of Eastern European towns in memory of their neighbors who perished in the Holocaust. Many of these books are in Yiddish, and they are not always complete, but usually they attempt to list all of the Holocaust victims from a particular town, and often they contain a history of the town's Jewish community as well. Most of YIVO's *yizkor* books memorialize towns in Poland, but there are also books for communities in Bulgaria, Russia (46), Germany (4), Hungary (15), Yugoslavia, Greece, Latvia (7), Lithuania (40), Czechoslovakia (7), Rumania (12).

☐ Records of numerous European *kehillot* and other communal organizations, including Vilna, Ostrow (Poznan area), Briesen (Danzig area), Minsk, Kiev, and many other Russian and Polish communities, as well as about 100 Jewish communities in Lithuania during the period from 1919 to 1923.

And YIVO serves as a clearinghouse for information about *Landsmanshaften* societies, groups of Jews in America who came from particular towns in Eastern Europe. YIVO has a card file listing more than 80 of these societies in New York, providing names, addresses, and phone numbers of officers. Members of these societies, of course, can be helpful in remembering details about your relatives from their particular towns.

**Leo Baeck Institute,** 129 East 73rd Street, New York 10021. The library and archives of the Leo Baeck Institute are devoted to preserving any and all records of the German-speaking Jewish culture that was destroyed in the Holocaust. Its emphasis is thus on the Jews of Germany, but its materials also cover other German-language areas, such as Austria and parts of Poland and Czechoslovakia. It also has a small amount of material on Russian Jews who moved to Germany.

The institute, founded in 1955, is housed in a townhouse built at the turn of the century by a prominent New York Jewish family. Considering the extent of the institute's holdings, the quarters are cramped, but it's a pleasant place to work because the institute's staff is more efficient than most, and usually the staff outnumbers the visiting researchers.

Most of the books and materials at the Baeck Institute are in German, while others are in English. Relatively few are in Hebrew or Yiddish. The institute's library contains 50,000 volumes, including broad collections of community and family histories. A printed catalog of part of the library's holdings was published in 1970, edited by Max Kreutzberger (*Leo Baeck Institute Bibliothek und Archive, Katalog Band I*). If you live outside New York, you might look up this catalog at your local library for its references to the institute's holdings on Jewish communities in Germany, unpublished memoirs, newspapers, and other periodicals. Of course, the institute has added many books since that catalog was published, and in any case, the catalog doesn't cover the whole library, though a second volume is being prepared.

The institute's archives hold thousands of private and institutional papers, including hundreds of family trees, business documents, community histories, and a unique collection of 550 unpublished memoirs written by German Jews from 1790 to 1945.

The archives' holdings also include fifteen microfilms pertaining to 446 destroyed synagogues in the states of Bavaria, Hesse, and Bremen. And in 1976 the institute acquired the complete collection of the late Rudolf Simonis, a German-Jewish genealogist

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who fled to Sweden during the Holocaust. His collection includes literally hundreds of family trees, genealogical notes, and family histories of German- and Swedish-Jewish families, all alphabetized and in impeccable order.

In any case, the Baeck Institute staff is sufficiently knowledgeable about German-Jewish affairs so that if you can't find what you need there, they should be able to direct you to other helpful sources elsewhere—assuming, of course, that the family you are tracing is of German ancestry.

**Jewish Theological Seminary (Library),** 3080 Broadway, New York 10027. Although the seminary library is regarded by many as the preeminent Jewish library in North America, it has two drawbacks. First, its archives suffer from a lack of space, and thus it takes a long time for the library to process all the papers it receives. Second, the library has never quite recovered from a disastrous fire in 1966 that destroyed thousands of books and manuscripts, many of them rare copies that couldn't be replaced elsewhere. The losses from that fire haven't yet been inventoried, so it's still possible to find a card in the library's catalog, only to discover that the corresponding book no longer exists.

The library does have an extensive collection of books and manuscripts about Jewish communities in Europe. Look in the card catalog under "Jews in . . ." followed by the appropriate country or town.

In addition to its 200,000 books, the seminary library has an archive providing material on Jewish life in France, Spain, Italy, Morocco, Central Europe, North Africa, and the United States. The manuscripts include a number of *pinkasim* (record books) of European Jewish communities in the sixteenth through nineteenth centuries, containing minutes of meetings, lists of officers, tax assessments, fines, and numerous other entries reflecting the life of the local community.

Another valuable resource at the seminary library is *Sefer Haprenumerantn (Hebrew Subscription Lists)* by Berl Kagan, a member of the library staff (New York: Ktav, 1975). In nineteenth-century Europe it was common for Hebrew books to be financed through "subscriptions" from Jews in the particular town where the book appeared; a list of these subscribers would then appear in the book. *Hebrew Subscription Lists* is a guide to lists that still exist for 8,767 communities in Europe and North Africa. These lists cover the eighteenth, nineteenth, and twentieth centuries and contain more than 350,000 names, some of which, perhaps, could be your ancestors'. The actual lists are not in Kagan's book—it merely enumerates them—but most are available at the seminary library or elsewhere in New York City. The book is in Hebrew, but it does contain an English-language introduction and an index to towns, which is also in English.

**Yeshiva University Library,** Amsterdam Avenue and 185th Street, New York 10033. Yeshiva is the preeminent Orthodox rabbinical seminary in the United States. Its library, Mendel Gottesman Library, has more than 100,000 Judaica volumes. Between the library and the archives there are a great many books, periodicals, documents, and manuscripts dealing with Jewish life in pre–World War II Europe as well as early American-Jewish communities. Yeshiva also has a large collection of records of Orthodox congregations in the United States. Since most Eastern European Jews were Orthodox, at least when they first arrived in the United States, you might be able to find some of your immigrant ancestors in these records and thus get a better idea of when they arrived or where they lived.

**Central Conference of American Rabbis,** 790 Madison Avenue, New York 10021. The figure of Rabbi Malcolm H. Stern looms sufficiently large over the American-Jewish genealogical scene to merit his inclusion here as an institution in himself. For more than twenty years, Rabbi Stern has been keeping track of the genealogies of America's oldest Jewish families, and he has become so proficient that he now serves as a virtual one-man clearinghouse on the subject. His 1960 book, *Americans of Jewish Descent,* is a 307-page compendium of charts of descendants of Jews in the United States before 1840; its index alone contains 26,000 entries. At this writing, he is preparing a revised and greatly expanded edition of his book, which will include early Jewish families in Canada as well as here.

Stern is so widely known for his genealogical work that it sometimes comes as a surprise to people to learn that genealogy is merely a sideline to his real job as director of placement for the Central Conference of American Rabbis. In any case, if your family was in North America before 1840, your task in tracing your ancestors is considerably simplified by Stern's interest in the subject. For more information, consult Rabbi Stern's book or contact him personally.

One caveat. Stern picked 1840 as his cutoff date for a good reason: It was just before *(Continued on page 52)*

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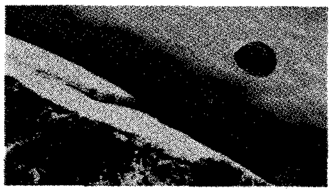
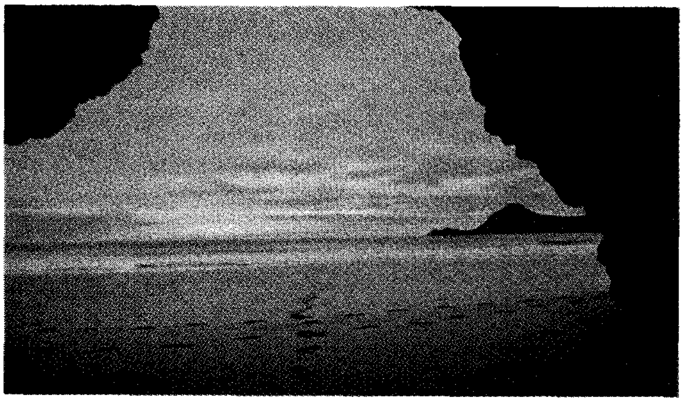
# Here's where you can find them:

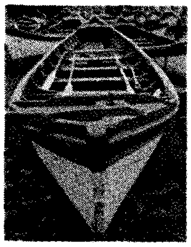


**Mt. Kilimanjaro.** Your driver will take you from Nairobi Airport 240 miles southeast to the slopes of Kilimanjaro. You'll climb through the Giant Heath Forest to Mandara Hut, 9,000 feet up. The following morning you'll stumble outside to stare straight up at your real work—over 10,000 feet of sliding rock, hidden crevasses, and ice avalanches. In addition to boots, ropes and ice axes, you'll need a sound heart, strong lungs, powerful legs and plenty of luck. But somewhere 19,340 feet over Equatorial Africa, a case of Canadian Club is still waiting for you.

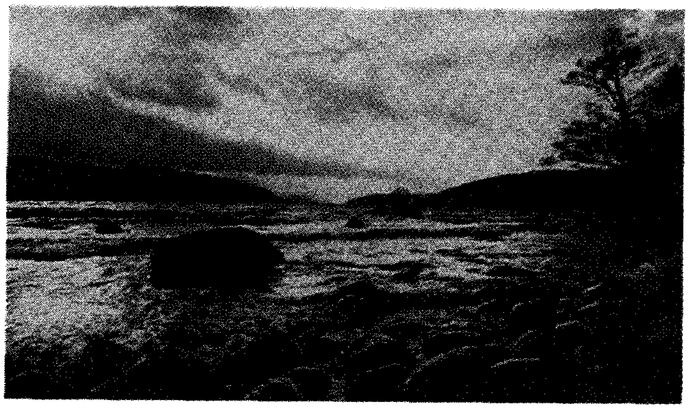
**Great Barrier Reef.** When you reach calm waters between Little Hope and Big Hope Islands you'll need all your courage before facing the deep. Beneath the warm, soothing waves of the Coral Sea lurks the world's most treacherous mass of twisted coral and rock, the Great Barrier Reef. As your captain tosses the dinghy over the side, someone will shout "Dabargo warkigo" (good luck). And you'll need it. You'll be exploring the eerie world where 200-pound clams filter the clear water. Where giant man-eating sharks patrol. And where we submerged a case of Canadian Club on August 14, 1968.



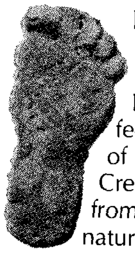
**Death Valley.** Head south out of Furnace Creek. You'll pass Badwater, a brackish pool 280 feet below sea level and as close to Hell as man on earth can get. As you cross the boundary of Death Valley National Monument turn right and look for an old road that leads straight to the hills. The road forks and becomes a wash to the right. As you glance around, notice an ancient rock through which centuries of relentless erosion have carved a natural hole. 144 paces up from that rock turn west for 13 more steps. There, where surface temperatures of 190° can melt the soles of your shoes, 12 bottles of the wettest whisky in 87 lands lie buried.



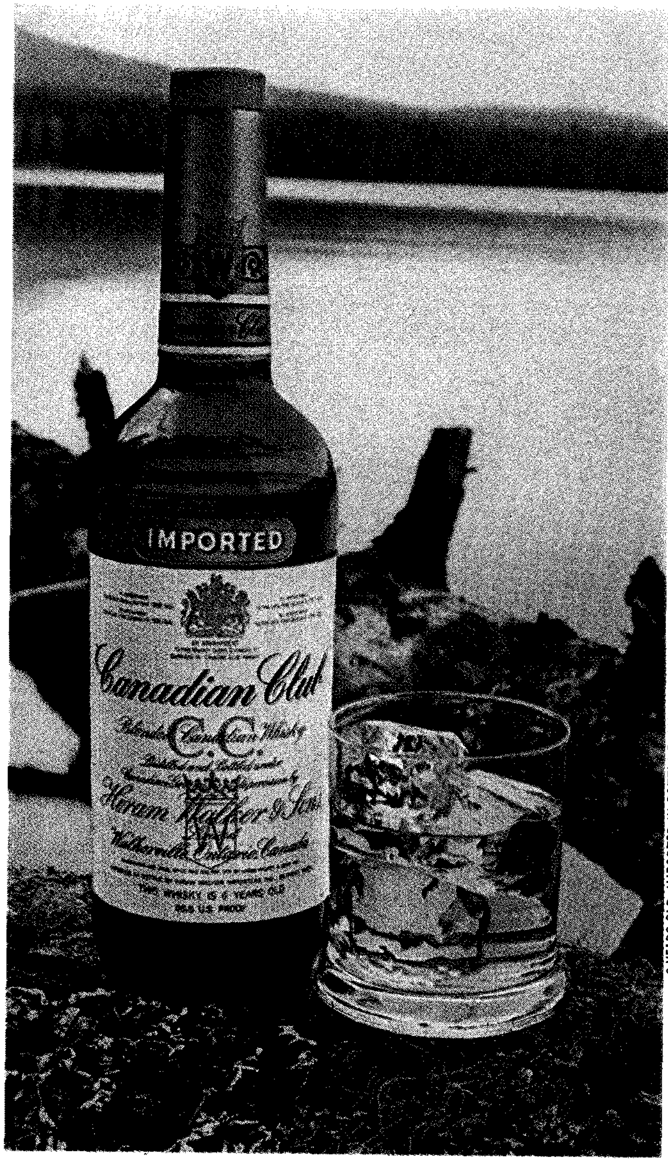
**Robinson Crusoe Island.** Fly to Santiago, Chile, then on to Robinson Crusoe. Once there, the men who run the radio shack will help you pack your gear down the side of a steep cliff to the beach. There, one of the island's handmade cypress fishing boats will be waiting to take you on the long trip to the other side. Several thousand six-foot waves later, you'll pull into Pangal Bay. Buried somewhere inside one of the caves that spot the coastline, beneath one of the boulders thrown there by the winter storms, is our treasure. It has been waiting patiently for you since August 1, 1970.



**Loch Ness.** Fly to Inverness and then drive the few miles to Loch Ness along General Wade's Military Road until you get to the tiny hamlet, Dores. You will be at the northeastern tip of the 24-mile Loch. There's a small inn in town where you can enjoy a Canadian Club and get a good description of the monster from the owner. He and the lady who works with him have actually sighted the beast. In back of the inn, about 250 yards straight out from the dock looking toward Tar Point and about 30 yards off the perpendicular shore to your right, we dropped a sealed, watertight case of Canadian Club.



**Bigfoot's feeding ground.** Deep into the Cascade Mountains in America's Pacific Northwest lurks a massive 8-foot-tall, 500-pound humanoid they call Bigfoot. The buried case lies smack in the middle of his feeding ground, about the same number of miles south of Canada's Good Hope Mountain as it is north of Bluff Creek in California. Somewhere between 6 and 9 miles from the peak of a dormant volcano you'll find an unnatural pile of broken green rocks. From the top of this pile walk 65 paces east to a stream. Turn and walk 70 paces south. Exactly 11 inches below the virgin forest floor at your feet lies that case of Canadian Club.



6 YEARS OLD. IMPORTED IN BOTTLE FROM CANADA BY HIRAM WALKER IMPORTERS INC., DETROIT, MICH. 86.8 PROOF. BLENDED CANADIAN WHISKY. © 1977

Every year courageous men and women respond to the Canadian Club challenge and follow its invitation to new experiences in exotic places. But the flavor of those exotic places can be sipped from a glass, comfortably, at home or in the local tavern. Taste the smooth, light flavor of Canadian Club and taste the spirit of adventure.

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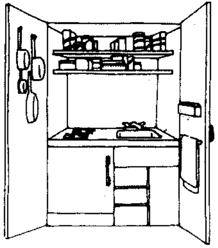

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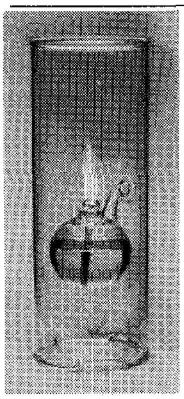

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"...The HIAS missing-person requests involve separations of up to half a century..."

*(Continued from page 49)* the first great wave of Jewish immigrants arrived from Germany. In 1840 there were only some 40,000 Jews in the United States, and their descendants are a tiny fraction of today's American-Jewish population.

**Society for the History of Czechoslovak Jews,** 25 Mayhew Avenue, Larchmont, New York 10538. This group, successor to a similar organization in Czechoslovakia before World War II, is dedicated to researching any information pertaining to Czechoslovak Jewry. Its primary, although not exclusive, concern is Czech Jewry between the two world wars. The nucleus of the group is some 30 to 40 serious researchers of Czechoslovak-Jewish descent who have compiled a two-volume series, *The Jews of Czechoslovakia,* covering the mid-nineteenth century to 1938. At this writing, they are working on a third volume, to cover 1938 to 1945. Much of the research they have done is original. Some members of the society have done genealogical research in Czechoslovakia and can offer advice as to how to proceed there.

**World Federation of Hungarian Jews,** 136 East 39th Street, New York 10016. Like the Society for the History of Czechoslovak Jews, this group devotes most of its time to publishing research works on the Jews of Hungary. Its three-volume series, *Hungarian Jewish Studies* (Randolph Braham, editor), is filled with useful information for Hungarian ancestor-seekers, including an article on Hungarian-Jewish migrations and a list of Jewish communities. The federation itself might be worth calling for advice about tracing your particular family if you're Hungarian.

**HIAS,** 200 Park Avenue South, New York 10003. HIAS was founded in 1884 as the Hebrew Immigrant Aid Society and has long been the most important Jewish migration agency, with offices throughout the world. Its New York office has microfilm records of every immigrant met by HIAS workers since 1911. Each name is listed on a master file, which will refer you to an individual case file that should yield considerable detail as to the immigrant, his family, where he came from, and where he was going. These records are restricted, but if you write to HIAS and explain your relationship and provide the name and approximate date of your relative's arrival, HIAS will reply with information. (Also see YIVO.)

HIAS also operates an international missing-persons bureau through its Search and Location Department. During the course of a year, HIAS Search and Location handles 2,000 to 3,000 requests from Jews throughout the world to locate friends and relatives, sometimes involving separations of up to half a century. Although the multilingual staff often works with mere shreds of information, it usually locates about two thirds of the missing relatives it seeks, working through the HIAS network of international contacts established in almost 100 years of rescue and resettlement work.

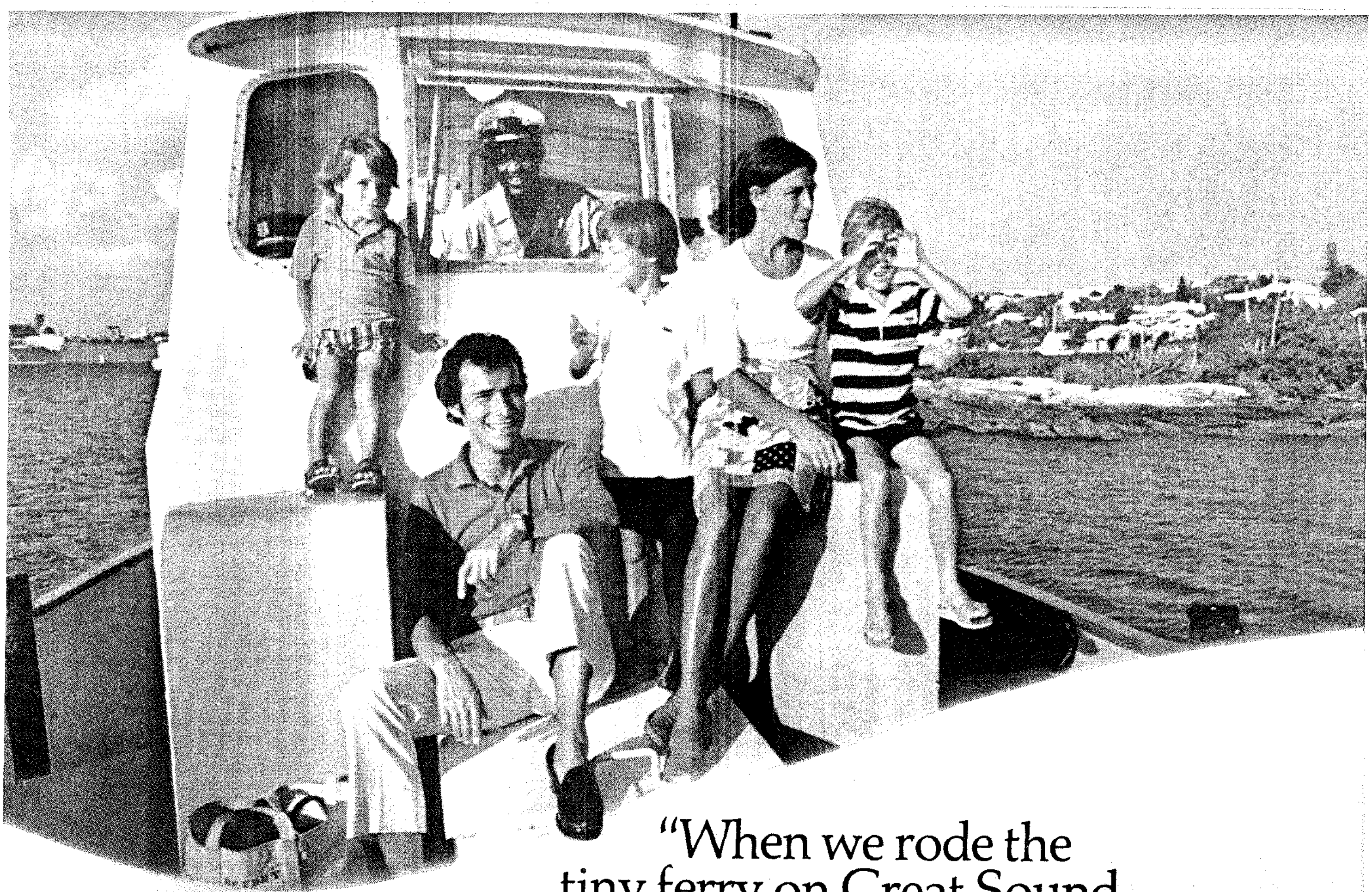
If a missing relative is believed to be in the United States, HIAS first checks its own central files. HIAS also checks with Jewish family-service agencies and runs notices in Yiddish and Anglo-Jewish papers across the country, and in the German-language *Aufbau.*

If an American is seeking relatives in the Soviet Union, the information is sent to the HIAS office in Geneva. From there it is transmitted to the International Red Cross, which carries out the search in Russia. In 60 other countries, the Search and Location Department works with HIAS offices and cooperating agencies. The department also handles requests from people who want to find out what happened to relatives who were presumably murdered during World War II.

Needless to add, some of the department's searches fare better than others. In one recent case, a young Jewish dancer, recently arrived from the Soviet Union, asked Search and Location to find his uncle. He knew only four facts about the man: his name, birth date (1903), birthplace ("somewhere in the Ukraine"), and last known residence (Omaha, Nebraska). With the help of the Jewish federation in Omaha, HIAS found the dancer's relatives in the Midwest.

HIAS charges no fee for any of its search-and-location services, although it does accept donations.

**Jewish Historical Society of New York,** 8 West 70th Street, New York 10023. There are sixteen regional Jewish historical societies in the United States. Those that emphasize local communities often have detailed local records or can provide specific advice on local Jewish sources. ■



"When we rode the
tiny ferry on Great Sound,
the captain said 'Come on in kids, and steer the boat.'
The people here are just so nice."

Paul and Betsey Horovitz talk about their fifth visit to Bermuda.

"It was so exciting at the aquarium,
watching the children learn, sharing
all their little discoveries."

"The children just wouldn't leave the
beach. They discovered that Bermuda's
soft, pink sand is excellent for sand castles."

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# BEST BETS

*Recommendations of events, places, and phenomena of particular interest this week*

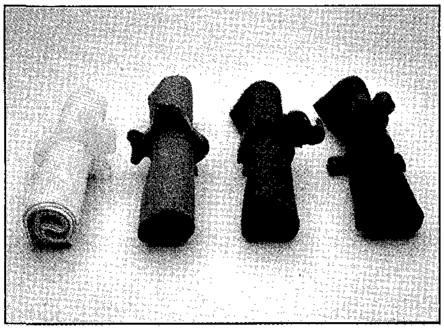
*By Ellen Stern*

## Then There Were Three

Barry broke away, and now it's time for Bette's Harlettes. They call themselves Formerly the Harlettes. They also sing, doo-wah.

FORMERLY THE HARLETTES
*May 3–8/Reno Sweeney*

ROBERT OEI



## Ring-a-Ding-Ding

Les Sackin, ever the sleuth, recently recovered from somewhere or other the original molds for these 1930s napkin rings. Which means that he can now mass-reproduce them. There are bunnies, fish, elephants, scotties, and Mickey Mice—in five vivid, plastic colors ($3 each, $15 for set of six).

NAPKIN RINGS/*Sarsaparilla, Macy's, and Reminiscence*

## In the Pink

Her name is Rosycheeks. Her shop's name is Rosycheeks. And it is, when the sun shines in, rosy. The things she sells here are very front parlor and front porch, from about 1910 to 1940 . . . things like wicker rockers and flowery garden dresses, lamps with fringed shades and silk flowers, plush chairs, beveled mirrors, and console radios. On the walls: rosy fabric. Of course.

ROSYCHEEKS/*101 Atlantic Avenue, Brooklyn Heights/625-0396*

ALAN TEPPER

## Lotsa Laffs

"People tell me I'm a pretty funny guy," says Mr. Paul Herzich. No comment. "I considered getting into acting—mostly comedy—but somehow got into psychology; mostly for security, I guess. But I've always thought a lot about comedy. I joke a lot. I've always bought a lot of comedy books. Then about four, five years ago, I was listening to an album of Jackie Mason's, some of the bits he did . . . one about psychology, a bit on taxes. I started really seeing the profundity that was being expressed humorously. That started a kind of wave of respect for professional comedy." And thus will young Herzich—who is a psychologist at the Court Employment Project and the Fifth Avenue Center for Counseling and Psychotherapy—open what may well be the world's first comedy store. Into it he will put comedy records, books, magazines, posters, greeting cards, and a bulletin board with notices of who's appearing where. Once the shop is under way, or even sooner, he would like to teach the subject. "It's amazing that in all my studying, I learned about anger, about depression, about sex. But there's no analytic course in comedy. Comedy is a humanizer. To me, it's a way of saying 'L'chayim!' "

COMIC RELIEF/*34 East 11th Street 255-2978/Opens April 30*

While meanwhile, ladies and germs, just around the corner, in person, onstage: Russell Baker, Jules Feiffer, Herb Gardner, Lee Lorenz, and Ed Sorel telling us what makes us laugh in a seminar called "Funny Business in America." They'll talk, they'll spoof, they'll cartoon!

FUNNY BUSINESS IN AMERICA
*May 3, 6–10 p.m./The New School*
*For info: 741-8933/$3*

## Yesterdaze

Burns and Allen (below), more vaude than video, open the show with soft-shoe and patter. And then follows an archival parade of the characters and events that were on the screen when television was live. In the fifties, we are told, America produced 40.5 million people and 70 million TV sets. Today? Don't ask. Instead, indulge in Perry (*Selling of the Pentagon, The Italians, 1945,* etc.) Wolff's splendid souvenir of the pretape days . . . the days of a pudgy Douglas Edwards holding up stills of Prince Charles, Edward R. Murrow toying with the coaxial cable, Snarky Parker, Milton Berle, Joe McCarthy, Sid Caesar, Frank Costello, Mr. I. Magination, a tap-dancing Paul Draper, a callow Paul Newman, an embarrassing Grace Kelly, a miraculous *Miracle Worker.* This kind of television is more than a national pastime. It is a national treasure.

WHEN TELEVISION WAS YOUNG
*April 28 at 9 p.m./CBS-TV*

## Ruth and Consequences

Ruth Orkin is one of those people who have 400 books in them but not enough days in the week. So let's settle for 90 of her photos in a show at the Witkin. They include such special creatures as Lana Turner tipsy, Leonard Bernstein and William Kapell, and MGM messengers in 1948 (above).

RUTH ORKIN/*April 27–May 28/Witkin Gallery/41 East 57th Street*

## Walk of the Town

It is spring, tra-la, so it's not only crocuses and daffodils that are blooming. Garage sales, street fairs, and walking tours are too. We'll take the latter. On Staten Island, there's a nice architectural series led by historian Barnett Shepherd. And in Manhattan, there's "Discover New York," touching not just on history and architecture, but also on what's in the works.

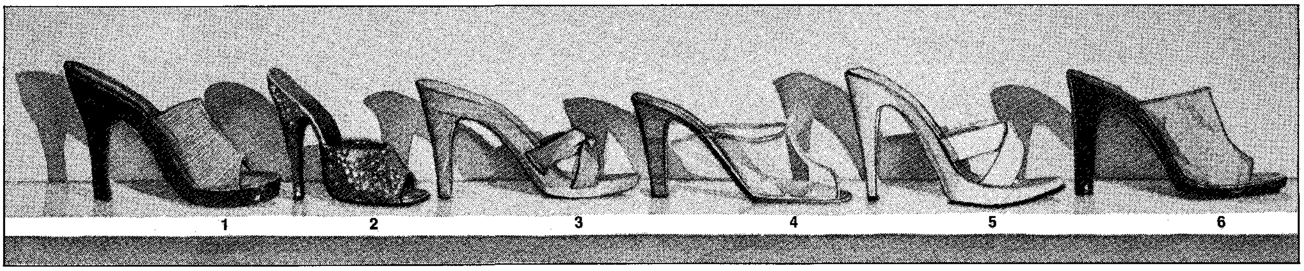
WALKING TOURS OF STATEN ISLAND
*Starting May 1, 2–5 p.m./727-1135*
DISCOVER NEW YORK
*Starting May 1, 2–5 p.m./586-4763*

## Base Hit

"Sauces are the splendor and glory of French cooking, yet there is nothing secret or mysterious about making them," says Julia Child. Indeed not. Not since a company called Saucier has come up with an extraordinary new sauce base—reduced to essence, then frozen. By adding cream or butter and seasonings to the five available mixtures, we can now create nearly any classical, *nouvelle,* or *minceur* sauce in minutes. **—Elisabeth Scharlatt**

SAUCIER/*Zabar's, Balducci's, Verde's, Bloomingdale's/$2.95–$3.95*

JO ELLEN WEINSTEIN



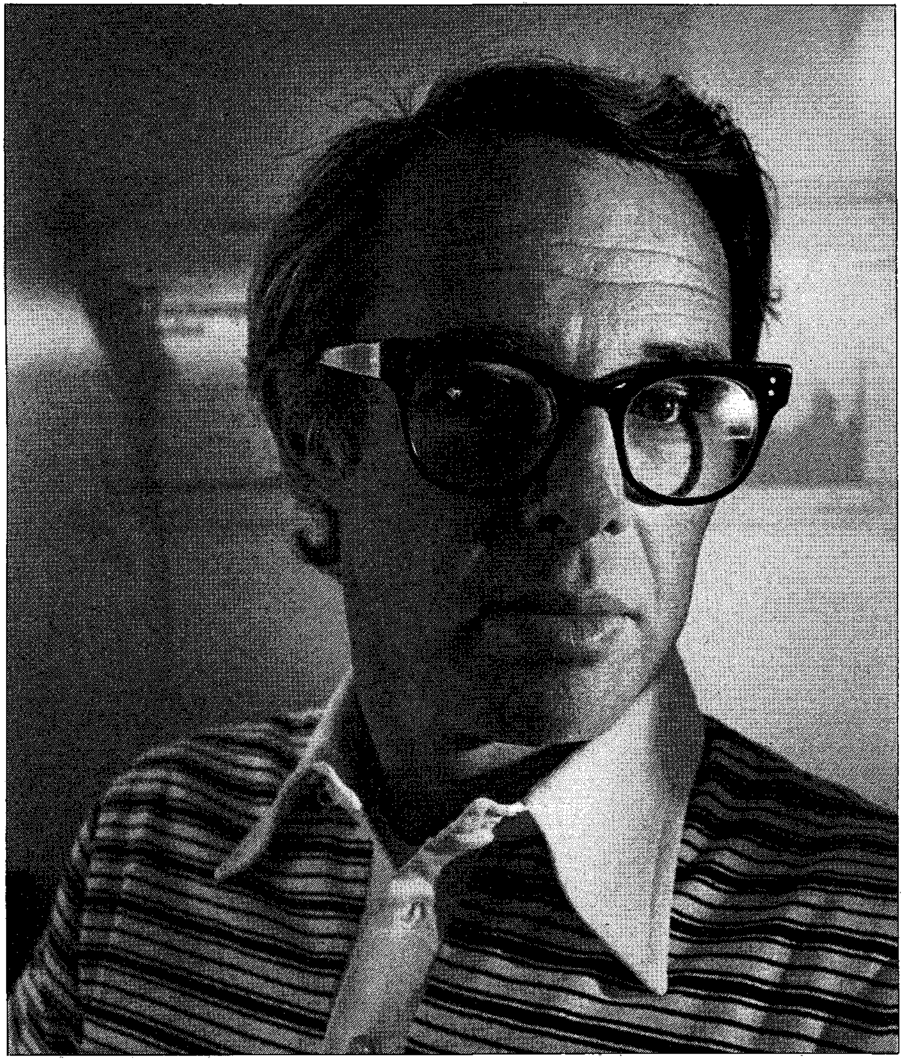
## Mule Train

"How can you walk in those?" everyone asks. But the fact is, women are not walking—they are running into stores to buy tarty mules: **(1)** Bloomingdale's fourth floor has a wide range, including these in striped fabric ($46). **(2)** Trashy, glittery mules—gold, black, red, and purple (sizes 3 to 8)—on steel heels ($89), at Burghard's, 231 East 58th Street. **(3)** La Marca, 827 Madison Avenue at 69th Street, sold out gold wooden-heel mules immediately; now there are seven shades of leather ($50). **(4)** Clear plastic or glove leather ($100)—both are popular in the new Maud Frizon shop, 210 East 60th Street. **(5)** Sold-out, now back in—white patent leather ($55); Shoe Biz at Bendel. **(6)** Charles Jourdan's best-seller, in glove leather ($58); 700 Fifth Avenue at 55th Street. **—Priscilla Tucker**

Your Own Business/William Flanagan

# TIMING YOUR STOCK SALE

"...*When to Sell* not only tells you how to lock in profits, it also explains how to cut losses if the stock turns out to be a dog..."



**Cram course:** When to Sell *coauthor Justin Mamis believes it's all in the charts.*

## How to Unload

When Bernard Baruch was asked how he made such a fortune in the stock market, he reportedly answered: "I buy low and sell high." Thanks, Bernie.

The truth is, though, that if you trace the history of almost any decent stock over a long enough period of time, you will see that its price fluctuates like a roller coaster—sometimes the bumps are gentle, sometimes the peaks and valleys precipitous. Oh, to know how to time it all.

Justin and Robert Mamis have written a book to be published next week that gives you at least half the answer. And it's the most important half. *When to Sell* (Farrar, Straus & Giroux, $9.95) not only tells how to lock in profits if the stock you pick is a winner, it also explains how to cut your losses if it turns out to be a dog.

First off, the Mamises insist upon use of the stop order. This, of course, is simply an order to sell a stock at a specific price. You can always limit your losses when prices begin to drop by using stop-loss orders. But—for reasons that escape the authors and a lot of professional traders—most individual investors do not use them. Some pros don't either. The authors recount the story of one mutual-fund manager whose portfolio showed impressive paper profits prior to the bear market of 1969–70. But when the market collapsed, he admitted, "We weren't aggressive enough in selling and lost perhaps 90 percent of the gains we had accumulated."

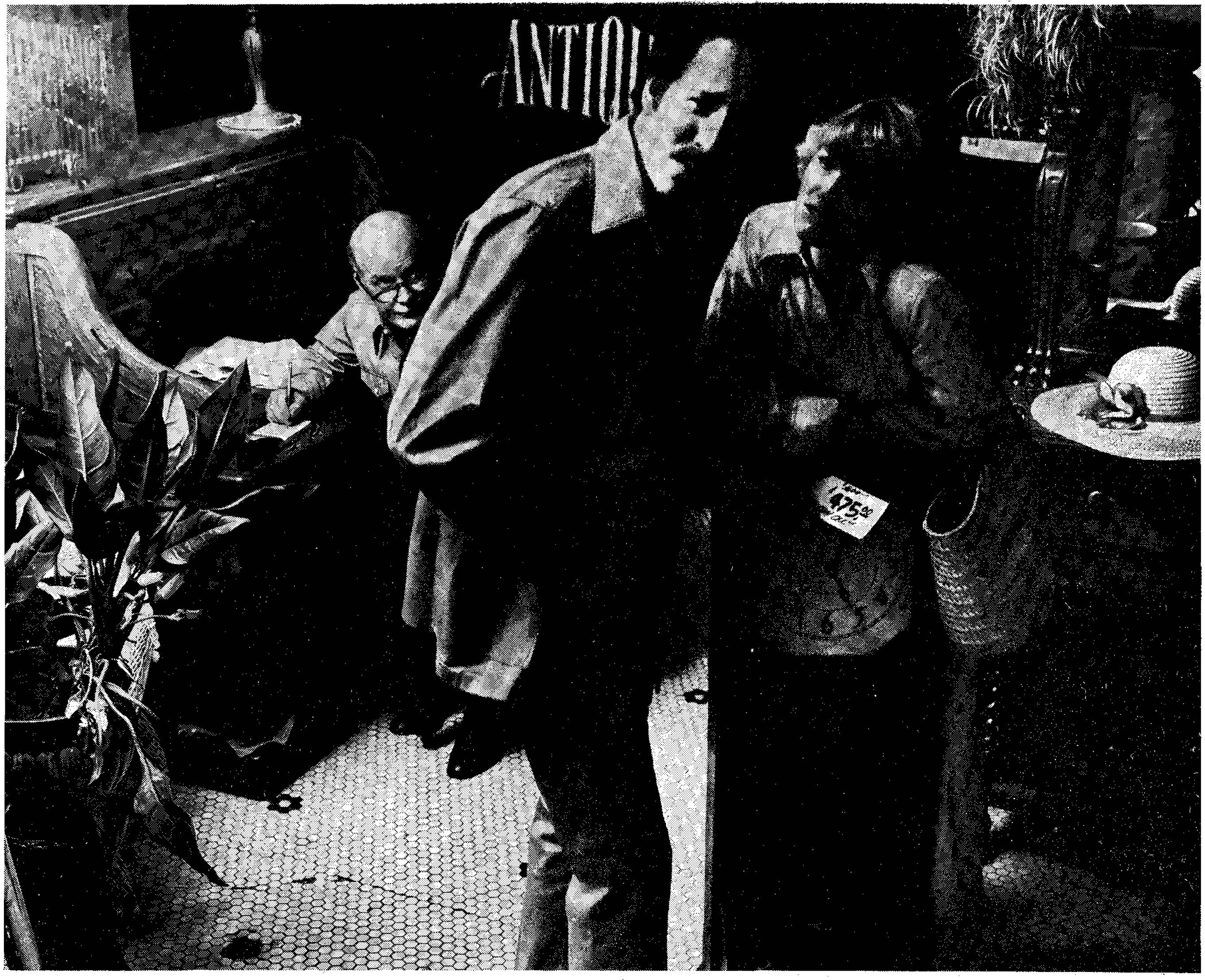
Stop orders can prevent such misfortune. The trick is in knowing where to place that stop order. If you place it too close to the trading price and the stock dips just a little, you will be sold out. But such dips are commonplace, and if the stock returns to an upward trend, you will be out of luck. This is what is known as being "stopped out."

To avoid that, professional traders often leave a 10 percent leeway in their stop orders—initially placing them at 10 percent below the purchase price. Close, say the authors, but no cigar. They suggest being a little more precise and resorting to the charts—indeed, if you have ever doubted the value of using stock-price charts, this book will convince you otherwise. They recommend placing your stop order at slightly less than the previous support level (a resistance level below which the price has consistently refused to drop). This could be more or less than 10 percent below the selling price.

The authors also advise not putting in a stop order at a round number, for the simple reason that most traders use round numbers, thus creating selling pressure at that price on the inventory books kept on the exchange floor by the specialists. So drop down another eighth of a point or so; it could save you from being stopped out in a rising market. (Note: Many brokers and investors like to blame specialists—those exchange members who maintain an orderly market for each stock—for a host of problems. But the Mamises find them by and large fair and honest. "This view of specialists as archconspirators is another version of the 'they' syndrome, suited to the needs of amateur traders anxious to be able to blame

Photographed by Michael Tighe

# WHEN YOU HAVE OUR PERSONAL CREDIT LINE, YOU HAVE EXTRA MONEY WHEN YOU NEED IT.



**With a Manufacturers Hanover Personal Credit Line, you can write yourself a loan just by writing a check.**

At Manufacturers Hanover, we don't think you should miss out on the chance to buy something just because you don't have enough money in your checking account.

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Once your application is approved, you'll be able to write checks for as much as your credit limit allows. (Personal Credit Lines are available up to $15,000.)

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So it makes sense to use your Personal Credit Line for just about anything from paying for your kid's braces to buying yourself a little antique, or even taking a spur-of-the-moment weekend vacation. Don't let the money you don't have in your checking account stop you from doing what you want.

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someone else for their own losses. On the evidence, the fear is specious," they write.)

If you are lucky, the stock you bought will go up—and as it does, you will also want to adjust your standing stop order upward. If the rise is orderly, there will be obvious resistance levels, like plateaus from which the stock rises again. If the action is more sporadic—wide swings between highs and lows, almost low enough for your existing stop order to be exercised—the authors urge that you wait for an upswing and unload. Those big dips are trying to tell you something.

Stops can protect against big losses and seal in at least some profit if your stock goes up and you adjust the stop accordingly. But "they should not be substitutes for making a decision," the authors insist. To maximize gains, you must weigh your stock very carefully, in the context of what the entire market is doing.

While Bob Dylan urged that you don't need a weatherman to know which way the wind is blowing, the Mamises insist that you have to be your own statistician to know which way the market is really going. They urge that you yourself chart such technical indicators as the advance/decline line and the high/low differential; that you follow at least one timing guide (the advance/decline ratio); and that you follow two sentiment indicators (both odd-lot aspects). All of the data you need to track such things can be found in daily newspapers, and once you get the hang of it, you can do your market charting each day in a matter of minutes.

The authors then devote considerable space to explaining how to read those charts and, more important, the charts of the individual stocks you own, to determine the best time to unload.

When you are satisfied that a stock has run its course, how exactly do you go about selling? Do you put in a limit order, specifying a given selling price? Do you wait for a certain part of the day?

Don't pussyfoot when you want to sell, say the Mamises. Put in a market order. "Use limit orders when trying to pick up stocks—that is, buy carefully, and above all don't chase them—but once you've decided to get out, avoid the unnecessary risk of not selling. Use a market order," they write.

When to sell in the day? If the stock is rising at the end of the day, enter an order to sell at the opening. "Strength at the close almost always ensures a higher opening the next trading day, even though that opening turns out to be the peak for the day."

There is a final chapter on selling

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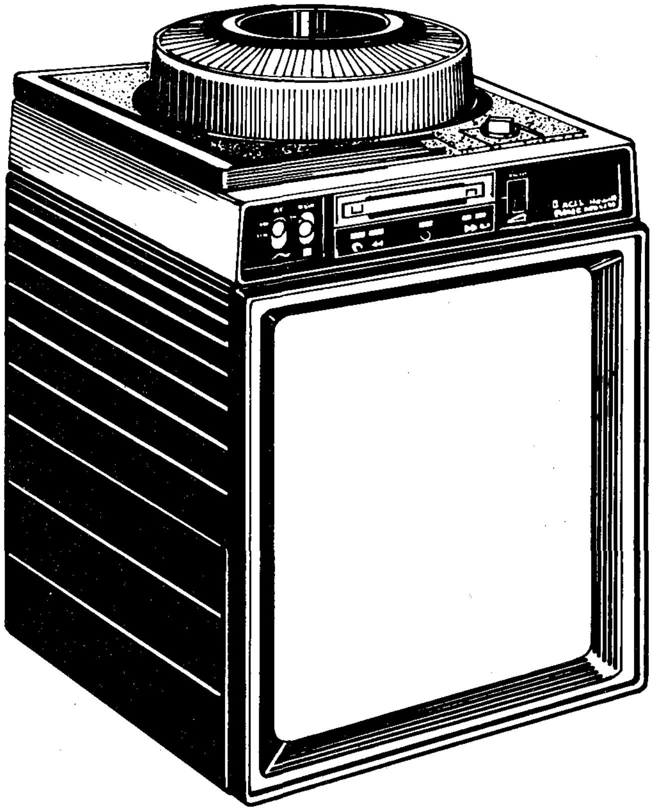

Bell & Howell's new Model 797 Sound/Slide Projector does a potent job of selling your product or idea. Use it where there's a screen available... count on its big, built-in rear screen where there isn't. Either way, your 35mm or 126 slides produce sharp images of exceptional brightness. And they're cued to your narration delivered with exceptional clarity. All from a durable, portable unit that weighs only 24 pounds and has a comfortable carrying handle.

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short: the sale of borrowed securities, usually done in the belief that the market is about to drop and the borrowed stock can be replaced at a lower price. These last few pages—applying the same sort of chart-oriented techniques—are important reading if you like to play bear markets.

## Those Hot TV's

You stop into your local tavern and the bartender you have known for years whispers in your ear: "We got a guy sellin' hot color TV's. Works in Korvettes. Brand-new stuff—out of the warehouse. Warranties are good and everything. Sonys—$125. Zenith 21-inch consoles—$250. RCA seventeen-inch—$200. Interested?"

If you nod yes, you are about to be taken in by one of the biggest scams that New York has seen in years. Typically, here's how it works. A small-business person—the owner of a bar, beauty parlor, or garage—will receive a call from "Tony," who might claim to be the sanitation pickup man. "My brother-in-law works for Korvettes, and they got an overshipment of color sets for a sale they are having soon. He can liberate some from the warehouse beforehand. The boss is in on it and all."

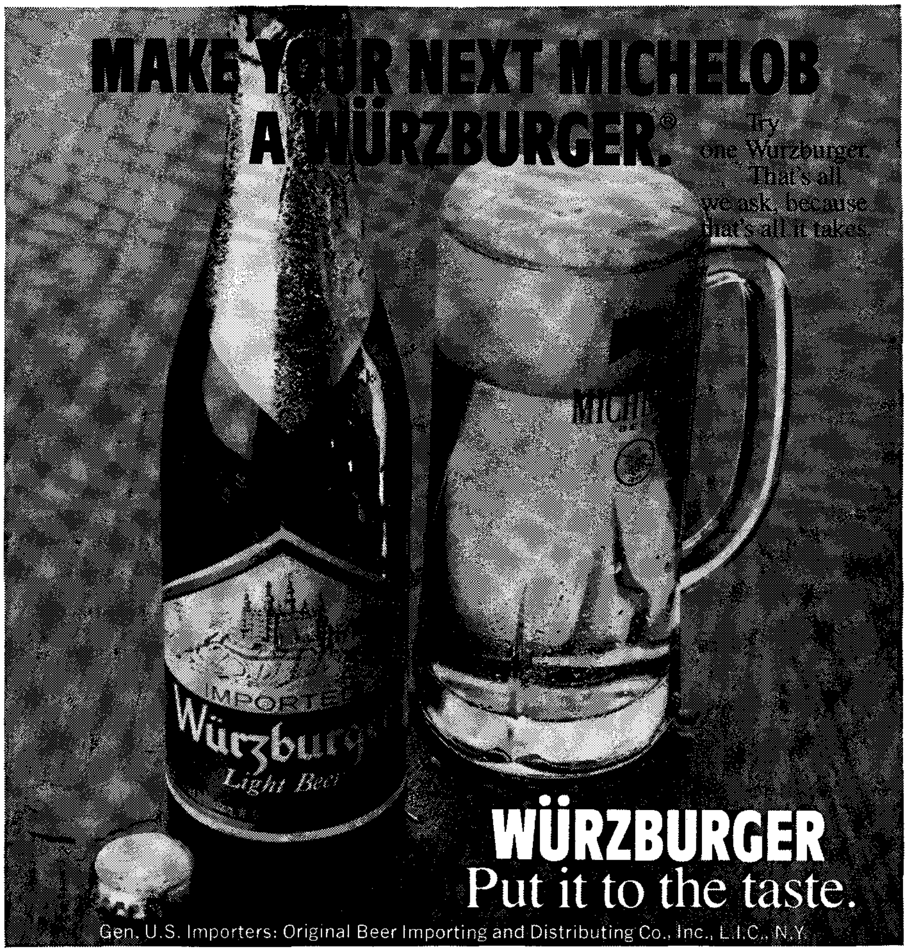
You can guess the rest. The unsuspecting bar owner takes orders from patrons for a dozen or so sets. He calls "Tony" and arranges to meet him, cash in hand, at the Korvettes parking lot in, say, the Bronx. "Tony" hands him a car key, points to a car nearby, and says, "There's my car. Go and sit in it while I go and load the stuff in your car [or truck]. I need the money now, though."

Exit "Tony," one car or truck, and, on average, $2,000 in cash. The car or truck is usually found a few blocks away, but there is no other trace of "Tony." The car he pointed to, naturally, belongs to someone else, and the key he handed out doesn't fit it.

According to Detective Larry Adams, who is with the Bronx Senior Citizens Robbery Unit (which also handles confidence rackets), this particular scam is rampant now, although recent arrests in the Bronx have forced some of the action to move to New Jersey and Brooklyn.

"We only hear about 40 percent of the cases, because people who get beat know they had larceny in their hearts too—they were also trying to break the law. But the average loss we hear about is $2,000. We had one guy who handed over $10,000."

Moral: If you hear of anyone selling hot TV's, call your local police precinct and they'll take it from there. ▬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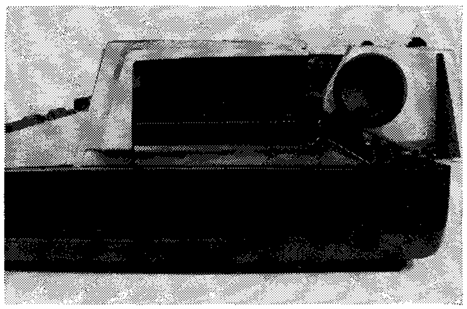
There are 15 brands of portable typewriters on the market.

But this year, like the last 10 years, more people will buy a Smith-Corona than any other brand.

Here are just five among many important reasons why:



## THE TYPEWRITER WITH A HOLE

When we designed our cartridge, we re-designed our typewriters.

In place of spool cups, posts, reversing levers, ribbon guides and messy ribbons, there's a hole.

The hole is for our cartridges.

Next to the hole is a lever. Depress the lever and the cartridge pops out.

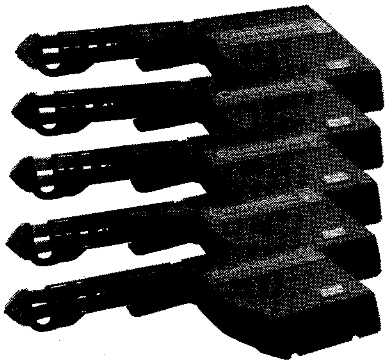
In three seconds, just by inserting a new cartridge, you can change a ribbon without getting your fingers dirty.

**mistakr**
**mistak**
**mistake**

## CORRECTS MISTAKES IN 10 SECONDS

The hole also accommodates a correcting cartridge.

So when you make a mistake, you can snap out the typing cartridge, snap in the correcting cartridge, type over the mistake, snap the typing cartridge back in and type the correct character—all in ten seconds or less.



## FIVE COLORS

Cartridges come in black, red, blue, green, and brown.

If you're typing along in black, but you want to type a line in red for emphasis, snap out the black cartridge and snap in the red cartridge. In just three seconds you can see red!

## NYLON FILM

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The Smith-Corona electric portable with a film ribbon will give you the sharpest typing image of any portable.

When you want to type a letter that looks like an executive's, snap in the black film cartridge and type with real authority.

The black nylon is not quite so authoritative but is more economical. One cartridge lets you type about 325,000 characters.

## FOUR YEARS OF COLLEGE AND BEYOND

We could make some remarkable statements about how we test out typewriters. But that's not necessary.

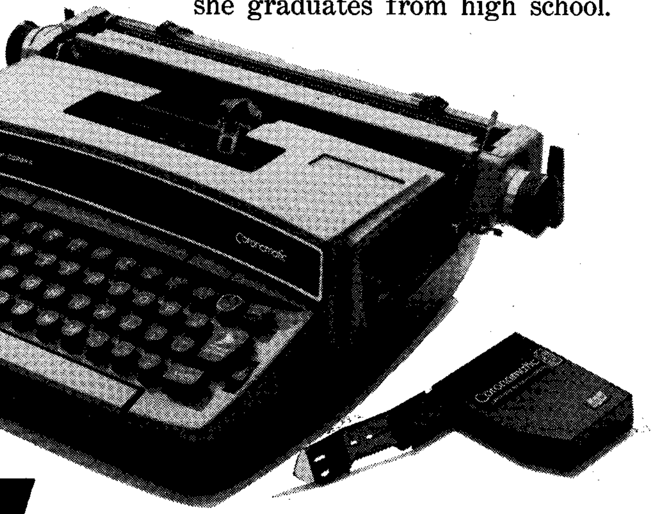
Most typewriter retailers have typewriters on display. Type a few sentences on a Smith-Corona. Snap a cartridge in and out. Smith-Corona looks and feels sturdy because it is sturdy.

So, for your high school graduate, we suggest you follow this simple formula:

Buy a doctor a Smith-Corona when he or she graduates from high school.

Buy a lawyer a Smith-Corona when he or she graduates from high school.

Buy a successful businessperson a Smith-Corona when he or she graduates from high school.



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# NEW YORK INTELLIGENCER

## Gossip Ghost Finally Exposed

News flash! For years, people have been wondering whether there really is a Robin Adams Sloan—the name attached to the question-and-answer-type gossip column syndicated by King Features. The answer is yes. There has been much guessing about the "ghost," and we'd like to lay the speculation to rest. The originator of the popular column is *Cosmopolitan* articles editor Roberta Ashley, who admitted to us that it's been her baby since it started in 1971. She's had help from various journalists, including columnist Liz Smith, who tells us that she was involved from the beginning. And now the two are involved in an arbitration proceeding arising from a dispute over the column. When Smith got her own syndicated column in the *Daily News*, King Features insisted that she stop contributing to the Sloan column, believing there would be a conflict of interest. Subsequently Smith brought the action against Ashley to settle a financial disagreement. The two gathered their forces, and at a hearing, Ashley had *Cosmo*'s editor, Helen Gurley Brown, appear on her behalf. Smith brought in *Esquire* contributing editor Nora Ephron. A decision is expected soon. Allan Priaulx of King Features declined to comment.

*Ashley: Robin Adams Sloan.*

## Mayor's Race: Behind-the-Scenes Scramble

*High-pressure area: Forecast for contenders in mayoral melee is squall warnings for Beame, and stormy weather for Sutton, Koch, Ravitch, Harnett, but sunny skies for Cuomo, Abzug, Zuccotti.*

The really plum political gossip of the past week is that despite his defiant, rather admirable determination to hang in there, Mayor Abe Beame is now thinking about giving up his hopes for a second term.

Abe was planning to fly off to Florida to commune with his muses, having earlier gotten little comfort from more parochial sources, namely old pols and pals Stanley Steingut and Meade Esposito. Both bosses reportedly have been urging Abe to recognize the inevitable and quit the race, with Meade shoring up his arguments with private polls that show Beame running laps behind.

The scenario has Abe anointing Deputy Mayor John Zuccotti as his successor and exiting with dignity, something he felt he could not do a fortnight ago when Mario Cuomo, seen as Hugh Carey's choice, entered the picture. Zuccotti, very popular with Victor Gotbaum and other top union leaders, would be a formidable candidate, and Beame, presumably, would bask in his reflected splendors as kingmaker.

Meanwhile, the confusing mayoral picture may be about to unravel elsewhere. Congressman Ed Koch was off to a fast start, raising $300,000 toward the half million that image-builder Dave Garth says he needs for a television blitz. But now, reportedly, funds are drying up for Koch because of Cuomo's entry. Dick Ravitch might be an early dropout. Joel Harnett has elicited no passion, and gutsy little Edward Costikyan may have shot his bolt with that one, very sensible full-page statement in the New York *Times*. Despite a big ad budget, Percy Sutton has not caught fire beyond his black constituency. Herman Badillo hasn't taken himself out of the field as yet, but seems to think time is on his side. A Badillo candidacy might be much stronger four years from now.

As for Bella, she's like the little girl who wouldn't say yes and wouldn't say no. At Elaine's the other evening she sat with Regine, Rex Reed, Elaine herself, and other divinities and looked smugly cheerful. But by week's end the wise money was saying she'll run. "With all those men in the field, why not?" said one Abzug confidante.

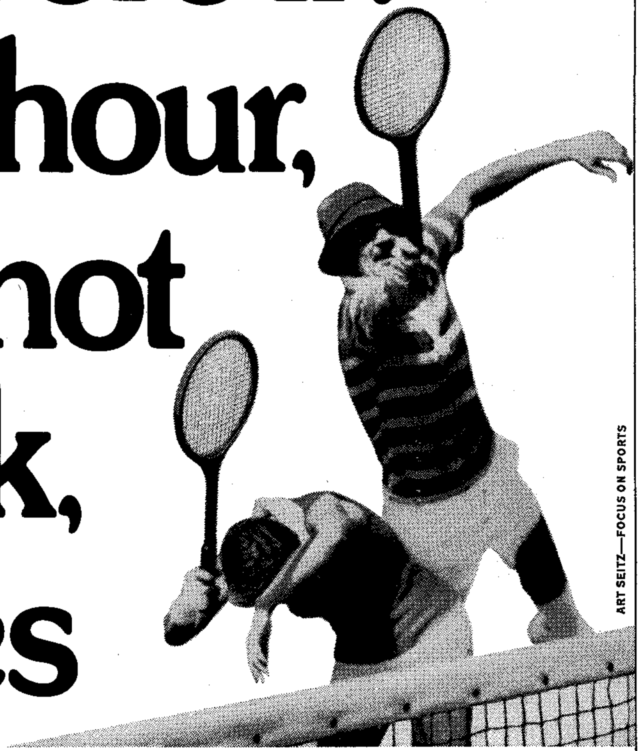
And despite his denials, Governor Hugh Carey is moving fast and hard to round up help for the mayoral candidacy of Mario Cuomo, whom Carey cajoled into the race with promises of support.

Though Cuomo was not scheduled to meet with the Liberal party until last week, part of the support Carey promised—Mario's nomination by the Liberal party—was supposedly locked up, we're told, at a meeting on April 14, when the governor huddled with former Mayor Robert Wagner, Liberal state chairman Donald Harrington, and other key Liberal strategists.

"The governor's going to put this together for Cuomo," says a close Carey adviser. "He doesn't think Mario has the people to do it, so he's going to get the people for him. Look for some of the same names who were out early for Carey to surface soon for Cuomo. Carey will pick the campaign manager, the fund-raisers, and the other key members of the team."

Another casualty of the Cuomo candidacy could be State Senator Roy Goodman, who had counted on the Liberal line to bolster his Republican mayoral candidacy.

# “If Freud were living at this hour, he would not have to ask, ‘What does a woman want?’ The answer is, a big serve.” TIME



ART SEITZ—FOCUS ON SPORTS

*“Something more than just racquet hitting ball all too often becomes involved. That is what is making mixed-doubles play a fresh battleground in the ancient war between the sexes.”*

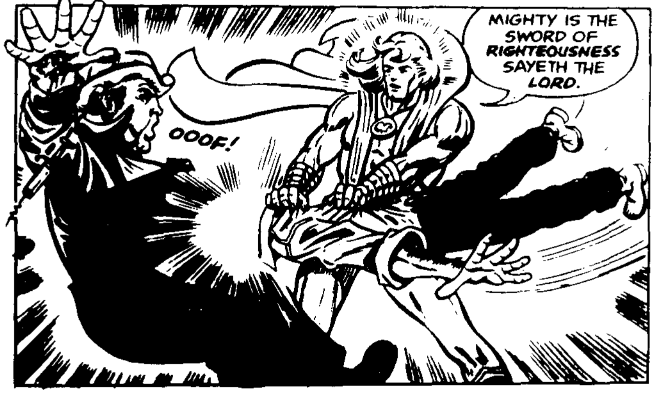
Timothy Foote, Senior Editor

The current tennis boom has been variously described as a sports phenomenon, a social craze, a marketing miracle second only to the hula-hoop.

Leave it to TIME Magazine to discover the real significance. Mixed doubles is a psychodrama in shorts and sneakers; catharsis in catgut for bedroom antagonisms; a primitive arena where all the cavepersons have clubs. Such an article is quintessential TIME: a nourishing confection of erudition, wit and common sense. It’s the sort of writing that has won TIME more awards for editorial excellence than any other magazine.

**TIME, The Weekly Newsmagazine.**

# 'Nashville Gospel'–Born-Again Mag


MIGHTY IS THE SWORD OF RIGHTEOUSNESS SAYETH THE LORD.
OOOF!

©1977 NASHVILLE/GOSPEL PUBLICATIONS, INC.

*Gospelman: Comic strip stars a C-and-W Christian superhero.*

It was bound to happen—another group capitalizing on the Jimmy Carter phenomenon. Now there's a new monthly magazine called *Nashville Gospel—The Born Again Magazine.* The publishers claim that "there is a new spirit in the land, a fresh faith, as the President says, in 'old dreams.'" It's a bit hard to peg this new entry, but managing editor J. Nebraska Gifford tells us, "It's a general magazine for that segment of the American public to whom country and gospel music is the mainstream music, the people . . . to whom Jesus is a way of life." The mag is an amalgam of topics that, we guess, might appeal to the born-again crowd. Features include "Elvin Hayes Rebounds for Jesus," a profile of Oral Roberts, "Cornelia's Mother Doesn't Like the Way George Wallace Is Treating Her Daughter," and "On the Road: Truckin for Jesus." We note that this "inspirational" country magazine is being put out right here in New York City—on Fifth Avenue. The most original feature of the publication is a new comic strip—"Gospelman"—whose protagonist is billed as the first Christian superhero, although some Carter fans might dispute this claim. Gospelman is in fact a C-and-W singer named Chet Hank, who stumbles on a power pack with a "biblical" symbol of the Great Speckled Bird. Upon touching this pack and saying "Great Speckled Bird," he turns into Gospelman and vies with Satano, the devil incarnate, for the soul of Dolly Kitty, the Queen of Country Music. Put-on or not, we bet this new superhero will be a hit, and that's the gospel truth.

# What's to Become Of 'Us'?

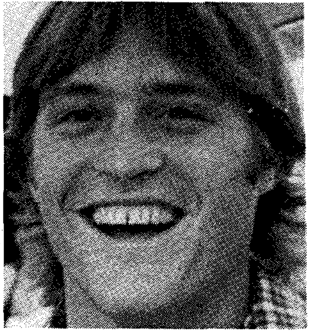
The first issue of *Us* magazine will not win any awards for originality. In fact, *Us,* which looks strangely similar to *People* (both are geared to the supermarket crowd), was launched last week in typical New York fashion—with a bash for hundreds at, of course, Elaine's. Everybody loves a party, but will *we* love *Us,* the latest venture of the New York Times Company?

The Elaine's extravaganza attracted a sampling of the usual Big Apple celebs, including the Walter Cronkites, Andy Warhol, Mary Lindsay, Bill Boggs, et al. The booze was flowing freely, as were the tongues of *Us* staffers, who kept apologizing for the inaugural issue. After all, we were reminded, it *is* a first issue and we all know that first issues generally are notoriously bad. The overall reaction from the partygoers—who were taking advantage of the free dinner and refreshments—was that *Us* is no exception. Said one celeb, "It's a shlocky version of *People* and it's bound to sell well in supermarkets." Added another wag, "With content like this, the reader can finish it while he goes through the express checkout line."

# Kodak Execs Star-Struck

Former President Jerry Ford's son Jack is busy learning the ropes in the advertising department over at *Rolling Stone* as an assistant to publisher Joe Armstrong. On his first assignment, the new assistant proved how useful he can be to the magazine. Jack, we're told, along with three other senior *R.S.* sales and ad people, went to Kodak headquarters in Rochester to make a presentation and then to take a few lower-echelon executives to lunch. Kodak did not know initially that Jack was coming along, but when company officials learned he would be there, the plans changed—ever so much. In a complete turnabout, several senior Kodak executives decided to take all the *R.S.* people to lunch—including Jack. Who says names don't count?

SYGMA



*Ford: The name helps.*

# Psychologists Making Mountains Out of Molehills?

As the plodding accountants of everyday life, psychologists probe whatever mortals do in bed or on the street, on the job or at play, in school or at the table. These know-it-alls, the new mavens, study any behavior to time its frequency, cross-tab it with character, and see if women do it more than men.

At the annual meeting of the Eastern Psychological Association in Boston last weekend, researchers from New York and other university centers shared more than 2,000 reports with each other. Here's a sample of their latest contributions to the rising pile of knowledge about man and nicer animals.

☐ *Eye-to-eye:* Women look you in the eye more when telling the truth, men when lying.

☐ *Wan smile:* College students of both sexes see lowered eyebrows as a sign of power—dominance—but only male students see a smile as a mark of weakness.

☐ *Reciprocal hypocrites:* In a lab experiment on how attitudes change under social pressure, men tested out to be public rebels and private conformists, women to be public conformists and private rebels.

☐ *The beauty of power:* Today's high school males, asked to rate women's physical beauty, gave highest scores to those said to be going into professions once monopolized by men.

☐ *Dis-incentive pay:* When people think rewards are designed to control them, they do less work, but motivation rises when rewards indicate competence and enhance self-determination.

☐ *Reading, writing, creating:* After all the wars over open classrooms to nurture creativity, researchers find kids in open classes no more creative than those in traditional classes, not even at game-playing.

☐ *Honesty in black and white:* In one of many recent subway experiments, researchers found whites hiding their racism more than blacks.

☐ *Taming the shrew:* Male rats, even those that have not copulated before, have a natural unlearned preference for active females over anesthetized passives.

☐ *Daddy's lullaby:* Fathers without wives, compared with other fathers of infants, do far more baby-talking in high voices and play more facial games.

☐ *Natural snackers:* Monkeys like to eat every 90 minutes—on the ultradian rhythms that also influence the bodily needs of hairless monkeys. **—T. George Harris**

## The Urban Strategist/Julie Maxey

# FRESH-AIR FUN: COUNTRY CAMPS FOR CITY KIDS

> "...Summer vacation from school often results in bored kids, desperate parents. One solution is an out-of-the-city day camp..."

Summer vacation from school was originally instituted so that children could help with the harvest. Now, city families face that remnant from our agrarian heritage without a vegetable to tend, let alone a field of crops. The result is bored kids, desperate parents.

One solution is an out-of-the-city day camp. Children are picked up between 7:45 and 9 A.M., transported to greener pastures for the day, and returned to the city by 5 or 5:30 P.M.

The following is a selective listing of camps that are within a 45-minute drive of Columbus Circle. Unless otherwise noted, they are open Monday through Friday, and their sessions run for four and eight weeks. Parents interested in a particular camp should make an appointment now for a visit and interview. If you would like to check reports from past campers and their parents, the Parents League of New York (427-7402) keeps files of comments, which the staff will read to members.

The 675 campers at **Mohawk Day Camp** (Old Tarrytown Road, White Plains, New York 10603, 914 WH 9-2635; directors: Barbara and Stephen M. Schainman) are divided by sex and age into groups of 24 to 32 children. Each of these groups is then divided into four subgroups for team sports and activities. Campers are given instruction in crafts and ball-playing skills, and urged to join in all activities.

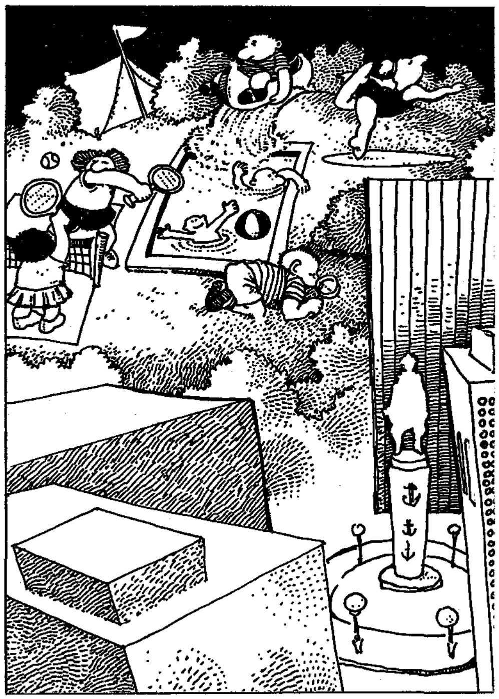
Each camper swims twice a day in one of Mohawk's five heated pools. There is instruction at the beginning of each swim period. Other camp activities are different for boys and girls. The emphasis for boys is on athletics—kickball, lacrosse, softball, tennis, and paddle tennis. They also receive instruction in woodworking, model-building, and nature study. Girls also participate in sports and crafts, but the emphasis is on creative and cultural activities, such as folk dancing, ballet, cheerleading, gymnastics, and dramatics.

This 40-acre former farm has tennis courts, great expanses of green fields and trees, and nature trails. The camp buildings are supplemented by tents that are used as each group's home base and rainy-day center. Each summer, Mohawk schedules special events, such as a treasure hunt and a carnival. In addition, seven- to twelve-year-olds can take a weekly horseback-riding lesson at a nearby stable ($58.80 for the season) and nine- to twelve-year-olds will have an opportunity to go to Camp Taconic, in the Berkshires of Massachusetts, on a special eight-day sleep-away program.

Campers ages three to five have four playgrounds and their own shallow pool. They learn to play ball, take part in a daily arts-and-crafts program, and visit the resident farm animals.

Mohawk's staff is made up of teachers and coaches, who work as specialists and group heads. There are also general counselors, who are at least 21 years old, and a registered nurse is on duty every day. The counselor-to-camper ratio is one to five. Mohawk accepts children ages three to twelve. The eight-week session, June 29 to August 23, costs $845; a four-week session, $485. The fee includes a daily hot lunch, and juice and cookies. Daily transportation to and from Manhattan is $50 for eight weeks, $25 for four.

**Camp Hillard** (Elizabeth Street, Hartsdale, New York 10530, 914 WH 9-8857; directors: Hillard and Elaine Libman) is a 47-year-old super-organized, sports-oriented camp. Campers are divided by age and sex into groups of five to ten, which are given Indian tribe names. Each day is structured into five to eight periods, and each child swims twice daily in one of the camp's four pools, with instruction in the morning, free swim in the afternoon. The pools are also used for snorkeling, kayaking, and water polo.



Camp Hillard emphasizes sports skills. Its fifteen-acre site is sectioned into grass ball fields, asphalt basketball courts, a playground, a track-and-field area, outdoor amphitheater for dramatics, gymnastics center, horseback-riding corral, and miniature golf course. Other activities include dance, music, archery, tennis, and nature study. The camp buildings include a crafts room, dining rooms, and "bunks" buildings, where campers can change clothes and have rainy-day activities. Special events, such as a track-and-field day and a topsy-turvy day, are scattered throughout each summer's program.

The junior campers, ages three to five, take part in many of the same activities offered to older children, but the games and programs are simplified.

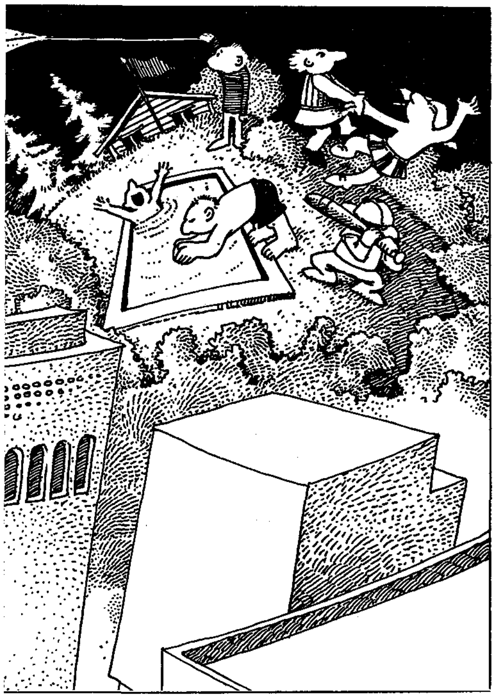
The camp staff is made up of teachers, specialty experts, and group counselors, most of whom are college students, and there is a resident registered nurse. The counselor-to-camper ratio is one to five.

Camp Hillard's 580 campers range in age from three to twelve. Unlike many other camps, Hillard operates six days a week, Monday through Saturday, from June 27 to August 20. The $835 price tag includes transportation, hot lunch, and an afternoon snack. There is a ten-day postseason program, August 22 through September 2: $95 for one week, $180 for two.

Children have a voice in choosing their activities at **Beechwood Day Camp** (459 Strawtown Road, West Nyack, New York 10994, 639-6834; directors: Mr. and Mrs. James Klingel). Arts and crafts, lunch, and twice-daily swims (instruction in the morning, free

Illustrated by Martim Avillez

swim in the afternoon) are scheduled at specific times. In between, each child may choose from among three or four supervised activities for each period, including athletics, archery, tennis, exploring six acres of nature trails and streams, and boating on Beechwood's spring-fed lake. Children are grouped by age and, starting at age seven, by sex. Each group has a home-base building that can be used on rainy days, when activities include skits, dancing, and singing. There is a separate play field for younger campers.



The staff is made up of specialists, teachers, and counselors, all at least nineteen years old, and there is a registered nurse at camp daily. The counselor-to-camper ratio is one to six.

The fourteen-acre camp has ample room for each session's 250 to 275 children ages four to fourteen. The season runs from June 27 to August 26, and there is a minimum enrollment of three weeks at $68 per week; five to seven weeks costs $65 a week; eight to nine weeks, $62 a week. The tuition includes transportation, hot lunches served in the dining room, and, for special occasions, picnic lunches. Campers also get milk and cookies in the morning, juice and cookies in the afternoon.

There's a structured program of activities at **Billdave Country View Day Camp** (Spring Valley, New York 10977; Manhattan address: 1204 Lexington Avenue, New York 10028, RH 4-8221; directors: Dave Axelrod, Ed Lasky, Bill Axelrod), but each camper may join a special-interest club (extra periods of a favorite activity) that meets two to three times a week. The curriculum includes arts and crafts, music, dance, archery, golf, pony rides, and a full range of athletics. Campers are given instruction in game skills and encouraged to take part in all aspects of the program. They swim twice a day, with instructional swim in the morning, free swim in the afternoon. Younger children use a wading pool. There are frequent cookouts, an annual carnival, and special activities such as kite-flying when weather permits.

The campers are divided by sex and age into groups of seven to ten, but several groups get together on some activities, including trips to local points of interest, such as Bear Mountain.

The camp buildings on the 31-acre site are augmented by tents set up on platforms. The staff is composed of counselors who are at least nineteen years old, teachers, and a resident nurse. The counselor-to-camper ratio is one to five. Each session for 150 to 175 children runs for four weeks (July 5 to July 29, August 1 to August 26). The cost, including transportation, is $335 for four weeks, $585 for eight weeks. A camper may bring lunch or buy it for $42.50 for four weeks, $85 for eight weeks.

Billdave also runs a June day camp, from June 1 to July 1, and a postseason day camp, August 29 till school begins, both of which cost $17.50 a day, $85 per week. Campers may bring lunch, or buy a hot lunch for $2.25 a day. September through June, the camp runs after-school and Saturday play groups, with seasonal sports, indoor swimming, ice-skating, crafts, and trips.

At **Blue Rill Day Camp** (Saddle River Road, Monsey, New York 10952, 914 352-3521; director: Howard Gulker), 300 campers ages four to thirteen are divided by sex and age into groups of up to ten. The day is broken into eight periods, two of which are for swimming, with instructional swim in the morning, free swim in the afternoon. Other activities on the twenty-acre campground include cooking, nature study, arts and crafts, boating on the lake, tennis, athletics, and a weekly pony ride. The children are taught to play ball and encouraged to participate in games within their group. Competition is not strongly emphasized.

On rainy days, the staff magician entertains, and on *dismal* days, campers may go bowling or be taken to a movie.

The counselors are adults and college-age students, and there are some teenaged former campers who work as counselors-in-training. The counselor-to-camper ratio is one to five. The season runs from July 5 to August 26 and costs $365 for four weeks, $475 for six weeks, and $575 for eight weeks, including transportation. Children may pack a lunch or opt for the $60-per-season lunch program.

Blue Rill's affiliate, Leo Mayer's **Champions Sports Club** (1160 Fifth Avenue, New York 10029, 427-3800), runs a camp program in June at the Woodlane Day Camp in Westchester (141 South Broadway, Irvington, New York 10533, 914 591-8264; director: Shelly Rathman). Activities include the regular fare: twice-a-day swims, crafts, ball sports, and indoor activities on rainy days. The cost, including transportation, is $17 per day. Two weeks costs $160; three weeks, $230; four weeks, $300. Campers bring their own lunch. There is no resident nurse, but one is on call at a nearby facility. During the school year and on Saturdays, Champions runs play groups emphasizing outdoor team sports, indoor swimming, ice-skating, and gymnastics.

At **Shelley's All Stars Summer Day Camp** (Spring Valley, New York 10977; Manhattan address: 1 Patchin Place, New York 10011, 691-9662; directors: Shelley and Arleen Weiner, Jim Conway), children are placed in five-to-eight-member groups and slotted into the camp program according to abilities and interests. The emphasis is on learning team sports. Children are given individual instruction, and competition is controlled by switching players from team to team, so no one is left out and no rivalry develops.

Campers swim twice a day in the camp's large pool, with instructional swim in the morning, free swim in the afternoon. Friday is special-events day, with activities such as dance contests, masquerades, and frog races. On rainy days, campers bowl, watch films, engage in dramatics and crafts, and/or play indoor games.

The counselor-to-camper ratio is one to five; the counselors are at least 21 years old, the junior counselors at least seventeen. A Red Cross certified first-aid staff member is on duty at all times. There are 100 children from four to eleven years old. The camp has two four-week sessions, July 5 to July 29 and August 1 to August 26; $385 for four weeks, $700 for eight weeks. The fee includes transportation, hot and cold lunches, and snacks.

In June, Shelley's All Stars will sponsor a "beach and baseball" program at Riis Park beach that children can attend on a day-to-day basis for $15 a day. Shelley's also runs after-school and Saturday play groups during the school year, with seasonal outdoor sports, ice-skating, and swimming.

At **Winter's Warrior Day Camp** (Ardsley, New York 10502; Manhattan address: 1230 Park Avenue, New York 10028, 722-3021; directors: "Doc" Win-

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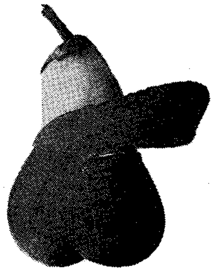

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ter, Carole Conover), the emphasis is on the outdoors. Buildings are only for shelter in case of rain. The 40 to 70 campers range in age from five to twelve, with an older-boys' group of up to age fifteen. Campers age eight and older are divided by sex and age, but they participate in some activities together. Mornings are for soccer, baseball, field hockey, arts and crafts, and luncheon cookouts. Afternoons, campers travel to local facilities—to a swimming pool for a daily two-hour swim, part of which is instruction, and to tennis courts, a gym, and, once or twice a week, to a stable where they first learn to ride horses in a ring, then go on trails with guides. On rainy days campers go bowling or to a movie.

"Doc" Winter, Carole Conover, and three or four counselors from "Doc" Winter's school-year Sports Club staff work at the camp. The camper-to-counselor ratio averages one to six.

The camp runs from June 29 to August 26. The fee is $350 for four weeks in July, $300 for four weeks in August, and $600 for the season, transportation included. Children bring their own lunch; milk and juice are provided. Warrior also runs a June day camp and a postseason day camp: $20 for a day, $75 per week. Winter's Sports Club runs after-school and Saturday programs from September to June. Children play team sports and tennis, ice-skate, and ride bicycles.

At **Creative Country Day School** (250 Sprain Road, Yonkers, New York 10710, 914 423-5067; director: Fred Wicher), the idea is to get every camper involved in a variety of activities. Campers over age five are grouped by sex and age. Each camper swims twice a day, with instruction in the morning, free swim in the afternoon. There is a separate pool for younger children. Campers learn to play team sports, but competition is geared to each child's ability and age group, and everyone gets a chance to play. Other activities include carpentry, archery, cooking, dance, and science. There are special events, such as puppet shows and a carnival, and a camper talent show at the end of the season.

The camp uses the seven-acre school grounds, which serve a nursery school during the year. There are specialist counselors in each area. The general counselors, who are at least 21 years old, are aided by counselors-in-training, and there is a resident registered nurse. The counselor-to-camper ratio is one to six or seven for younger children, one to ten for older campers. There are 350 to 400 campers, three to thirteen years old. The two four-week sessions are July 5 to July 29 and August 1 to August 26; the full season costs $545; four weeks, $330. Monday, Wednesday, and Friday costs $380 for eight weeks, $240 for four weeks. Tuesday and Thursday runs $230 for the full season, $140 for four weeks. Tuition includes transportation, hot lunch, and afternoon snacks.

At **Arrowhead Day Camp** (63 Lincoln Road, Scarsdale, New York 10583, 914 723-5559; director: Ethel Winter Robinson), campers are separated by sex and age. Girls have female counselors; boys, male. The camp has an all-around sports program—softball, tennis, hardball for the older boys, ponies for young children, horses for older campers—plus nature, arts and crafts, and dramatics. All children are expected to take part in all activities.

The camp is run out of the seven-acre Augustine School grounds; there are fields, a swimming pool, and tennis courts, and classrooms, a gym, and bowling for rainy days.

The counselors are teachers and college students, and there is a certified first-aid staff member. The counselor-to-camper ratio for the four-year-olds is one to four, for the five- to seven-year-olds, one to five, and averages one to eight for the older children. The camp is run for 120 children ages four and a half to fourteen. You can enroll your child for one to eight weeks from July 1 to August 26. One week is $85; four weeks in July, $270; four weeks in August, $250; eight weeks, $440. The tuition includes transportation from the Bronx and Westchester; transportation from Manhattan is an additional $4 per week; in other boroughs, parents must provide transportation to camp, or into Manhattan. Campers can bring their own lunch or buy a picnic lunch for $1.

This is the first year of the **Green Summer,** a day camp sponsored by the New York Botanical Garden (Bronx, New York 10458, 220-8700; director: Doris Stone). The camp is geared to give city children an educated appreciation of the outdoors.

Children will be divided into groups of approximately seven to ten, armed with binoculars and Polaroid cameras, and accompanied by experts for morning explorations of the base camp, the 250 acres of the Botanical Garden.

They will work in larger groups on activities including art projects using natural materials, and learning about Indian lore, plant physiology, and geology. Campers will swim three afternoons a week at the Lehman College pool, and on the other two afternoons go on field trips to parks and nature reserves.

The staff is from the Botanical Garden's education department, with experts from such groups as the Nature Conservancy and National Audubon Society. The staff-to-camper ratio is one to ten. There won't be a resident nurse, but the camp can call the police station across the street for help.

The camp will take 35 to 40 children ages nine and a half to fourteen for one or two three-week sessions, June 20 to July 8 and July 11 to July 29. Three weeks costs $195; six weeks, $390. Campers bring lunch. Transportation is extra: $45 for three weeks, $90 for six.

The 92nd Street YM-YWHA (1395 Lexington Avenue, New York 10028, 427-6000) runs **Camp Yomi** (director: Joan Wolchansky) at the Mildred Goetz Day Camp (667 Blauvelt Road, Pearl River, New York 10965). The camp accommodates 250 children, and the 108-acre campsite, used by many "Y" camps, is one of three under the umbrella organization of the Henry Kaufmann Campgrounds (914 735-2718; executive director: Monte Melamed). Activities include instructional and free swimming, sports, arts and crafts, fishing in the pond, hiking, nature study, music, and dance. Cultural aspects of Judaism are emphasized. Yomi seniors, eleven to thirteen years old, also take trips to theaters, beaches, museums, and concerts.

The staff is hired by the 92nd Street "Y," and there is a registered nurse at the campgrounds. There are two four-week sessions. For six- to ten-year-olds: July 5 to July 29, $265; August 1 to August 26, $240; full season, $440. For Yomi seniors: $310 for July, $285 for August, $480 for the full season. Also, there is a $60 membership fee in the "Y." Campers bring lunch, and are provided with an afternoon snack. They are picked up at and returned to the 92nd Street YM-YWHA, which will supply names of services offering transportation to and from the "Y."

The other **Henry Kaufmann Campgrounds,** funded by the Federation of Jewish Philanthropies of New York and used by the YM-YWHA's throughout the boroughs, are the Flora Haas Day Camp on Staten Island and the Alice N. Proskauer Day Camp in Wheatley Heights, New York. For more information about "Y"-run camps at these sites, call the federation's camping-information department (751-1000). ▬

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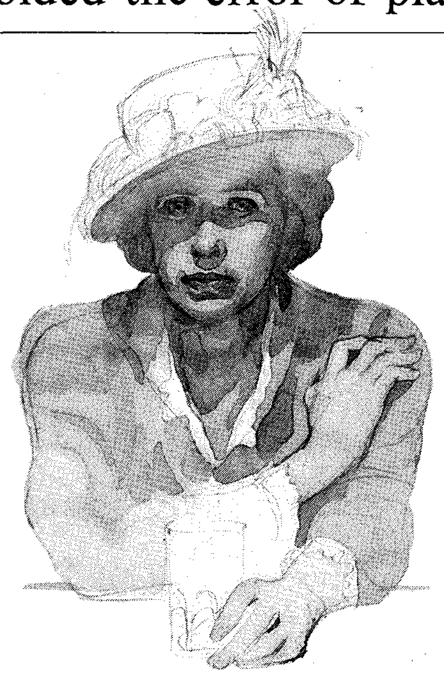
## Theater/Alan Rich

# A COAL BARGE NAMED DESIRE

"... *Anna Christie* pretends to seriousness, but Quintero and his lustrous cast have avoided the error of playing it that way ..."



Study for "Anna Christie" poster by James McMullan

A fallen woman redeemed by the love of a good man; a fallen play redeemed by the skill of a great director—that's the parley that has brought **Anna Christie** back to Broadway, and it pays off handsomely. To state that José Quintero and his lustrous cast have done better by *Anna* than *Anna* deserves would be to hammer a truism into the ground. The incandescence currently visible at the Imperial is a glowing tribute to one notable brand of theater magic, the power of certain theatrical magicians to transmute base metal into pure gold.

Eugene O'Neill wrote worse plays than *Anna*, yet this murky piece from his journeyman years suffers from a particular kind of baseness that he never again touched. Begun in 1920 (and produced two years later), the play stands at the exact turning point between the young writer of dark, terse personal melodramas (i.e., the sea playlets of 1916–20) and the heavy, symbol-laden but, at least, interestingly experimental pieces of the twenties. Most of the clumsiness in *Anna* stems from the play's almost hysterical struggle to cross from one kind of play to the other. Everything that O'Neill had experienced in the previous decade—the sea, the physical torture, the immersion in Strindberg and Ibsen—rattles around in *Anna*. The language itself—most of all, the attempt to capture the colloquialism of lowlifes—is leaden and swollen. The plot, though no worse than that in dozens of other redemption-through-passion plays of its time, is here treated with outrageous ineptitude. The panorama of waterfront characters that gives O'Neill's first act some measure of flavor disappears after that act. The rest is talk, talk, talk, broken off for something even worse: spells of preachment. Atrocious as some of the later plays might be in their pretentious use of symbolic device—*The Great God Brown* or *Strange Interlude*—at least, in them, O'Neill had learned to manage the matter of incorporating his symbols into the texture of the play rather than, as in *Anna*, hanging them up on signboards.

*Anna* professes to seriousness; yet, the greatest error would be to play it that way. This error José Quintero has brilliantly avoided. He has dared to let his characters shine forth in the full extent of their ludicrousness: most of all, the father, with his insane love-hate obsession with the "ol' devil Sea," but also Anna herself, wallowing in her shame as if it were a warm bath she is loath to leave. Didn't Tennessee Williams draw that same bath, decades later, for his Blanche Du Bois? As Liv Ullmann plays Anna, the role does become a sort of proto-Blanche, all its light-textured, elegant ironies of self-delusion beautifully in place. And, as Quintero stages the last scene, cleverly undermining O'Neill's contrived "happy" ending by having his characters move apart, and thereby leaving space (both physical and psychological) among them for Anna's further degradation, we are left finally with the feeling, beyond anything O'Neill himself could bring himself to suggest, that perhaps there is something more than flat melodrama to this play, some unwritten subtlety that will keep time moving forward beyond the final curtain. That, on Quintero's part, is some of what I mean by "magic."

Ullmann's Anna is a rich, totally absorbing creation, one that suffuses not only the actress's bronzy growl of a voice, but runs through the woman's entire physical presence. That body, itself one of God's masterpieces, becomes a vast container of passion; every stance, every turning of an elbow, becomes a statement that fulfills what O'Neill, in his mere words, has tried imperfectly to say. As Mat, her newlove, John Lithgow is gangling, rambunctious, and word-besotted—and this is, once again, the only way this nonsense creation can make sense. (If you want to see the role ruined by the straight "romantic" approach, watch the dreadful work of Charles Bickford in the Garbo movie.) As Father Christopherson, Robert Donley is, as suggested above, the only kind of faintly ridiculous type that makes the role bearable. There is also a wonderful, salty Marthy Owen from Mary McCarty, full cause to regret the brevity of this role.

The production is extraordinarily fine, with a spacious Ben Edwards set that almost invests Christopherson's coal barge (or "borsch," as Ms. Ullmann calls it) with a kind of beauty, and some nicely picked rags for Jane Greenwood's costumes. Please also note that, even in the vast reaches of the Imperial, the play has been mounted without microphoning—further adding to the illusion, so brilliantly seconded by Quintero and his cast, that *Anna Christie* is some sort of human play.

Having first seen **Side by Side by Sondheim** last summer in London, and now seeing it in New York (with the same cast and, bar one, the same songs), I am still at a loss to explain the peculiar rapture of this show. Three splendidly adept young Britishers (Millicent Martin, Julie N. McKenzie, David Kernan), aided by a *conférencier* (Ned Sherrin) and two pianists (Danny Troob and Albin Konopka), run through a generous repertory of Stephen Sondheim lyrics, sometimes to Sondheim music and sometimes not. There isn't a bad song in the bunch, to be sure, and most of the material is outrageously good. But that's hardly enough to explain why this mere song recital, mini-

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mally staged, is the glorious thing it is.

I guess the real explanation lies in the special nature of Sondheim's way with words, and in the way people who have come out of English theater (singers, obviously, no less than actors) have learned to rollick in word-spinning games in the way few Americans have. *Side by Side* becomes, therefore, something more than a fine evening of show tunes. It becomes a palpable adventure in re-creation, the cutting of new facets into precious jewels we once thought were familiar.

It all seems so simple; yet, as you sense almost immediately, it all becomes a high and subtle art. The show has its great moments: McKenzie's haunting, harrowing way with "Broadway Baby" being one, Martin's madcap rendition of the antic "The Boy From . . . " being another. Yet, the show doesn't easily come apart into pieces; it is one glorious, breathless swoop through some glowing moments in American musical art. These Britishers have journeyed to our midst to remind us of what we all should be aware of: That Sondheim is one of our treasures, and that his hand is sorely missed in town these nights.

To corroborate that last statement, you need venture no farther than **I Love My Wife**, a musical about wife-swapping in Trenton, New Jersey, and no better than that description, or, for that matter, the show's title, suggests. The book and lyrics are by Michael Stewart; the music (Styrofoam ricky-tick) is by Cy Coleman; the acting (Lenny Baker, Joanna Gleason, Ilene Graff, and James Naughton) is modeled on styles suggested by Saturday-morning television cartoons. I suppose there is some possibility in a play about Trenton, where people have no place to commute to but Philadelphia; it could be called *The Lower Depths.* But the Messrs. Stewart and Coleman have not fashioned such a play. Theirs is a tepid knee-slapper that could as easily be set in Metuchen, Secaucus, or, for that matter, Parsippany.

The naïve, self-conscious contrivances that make up most of **The Great MacDaddy** make this folk musical (by Paul Carter Harrison, music by Coleridge-Taylor Perkinson) a little wearying at times. Yet, as the Negro Ensemble Company has revived the piece at the Theater de Lys, the splendor of this company, and the stunning way its members sweep across a small stage with stupendous, controlled energy, make an evening close to enchanting. For its special kind of theatricality, this is a show not to be overlooked. ■

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Art / Thomas B. Hess

# BLUE NYMPHS AND WHITE WATER

## "...In the Museum of Modern Art's newly purchased Matisse, diving and swimming women move among starfish, porpoises..."

Matisse's glorious blue-and-white paper cutout (decoupage) of 1952, **The Swimming Pool**, has gone on exhibition at the Museum of Modern Art (through 8/15), offering an opportunity for some extensions and retractions of an article in this space (March 15, 1976), when the purchase, for about $1 million, of this spectacular and enigmatic work was first made public. Readers may recall that the issue of the Matisse acquisition was raised briefly at the conclusion of a somewhat rueful meditation on the Modern's decision to impose a deluxe 40-story condominium on top of itself—a program that has since moved to the drawing-board stage. It was revealed that to raise funds for the Matisse, the museum was trying to sell a fine "drip" Jackson Pollock—*Number 5, 1950*—and that the whole idea of "Matisse in, Pollock out" (MIPO) seemed a regrettable wobble in the museum's sense of priorities and commitments. Why shouldn't the New York Museum of Modern Art hang on to its American masters as jealously as the Amsterdam Rijksmuseum cleaves to its tiniest Rembrandt? Since then, the museum has wisely reconsidered. The Pollock has been withdrawn from consignment, and a Picasso still life of 1924 has been sold (for about $550,000). This, plus money from Mrs. Bernard F. Gimbel, plus trading back another Matisse cutout (the notable *Women and Monkeys*), along with the sale of some other, less expensive works, realized a sum of a bit over $2 million—the cost of a "package" from the Matisse heirs that also includes a pre-Fauve male nude *(The Serf*, 1900) and a view of Notre-Dame, one of the master's most radical and austere images from a Cubist-inflected moment in 1914. It's gratifying to know that MIPO isn't policy.

In announcing the acquisition, I identified *The Swimming Pool* as a project for a ceramic—that is, a working model designed by the artist for translation into painted tiles (he had used the medium at Assy, 1948; Vence, 1950; and for a wall by a swimming pool near Los Angeles, finished posthumously in 1955). *The Swimming Pool* had been identified as a "project for ceramics" by every authority who dealt with it, including Matisse's publisher-friend Tériade in *Verve*, Pierre Schneider in his definitive retrospective at the Grand Palais, Paris, and, indeed, by the Museum of Modern Art itself, in its catalog of the artist's *Last Works.* Umbrage was taken by an umbrage-prone Department of Painting and Sculpture at the Museum of Modern Art, which feels that tiles are a bit demeaning, perhaps, or that transitional forms are less important than final ones, or who knows what. Anyway, William Rubin, head of the department, writes that he is "absolutely and unequivocally" sure that *The Swimming Pool* is an independent work. He has assurances to that effect, he says, from the artist's son, Pierre Matisse, a highly respected New York dealer.

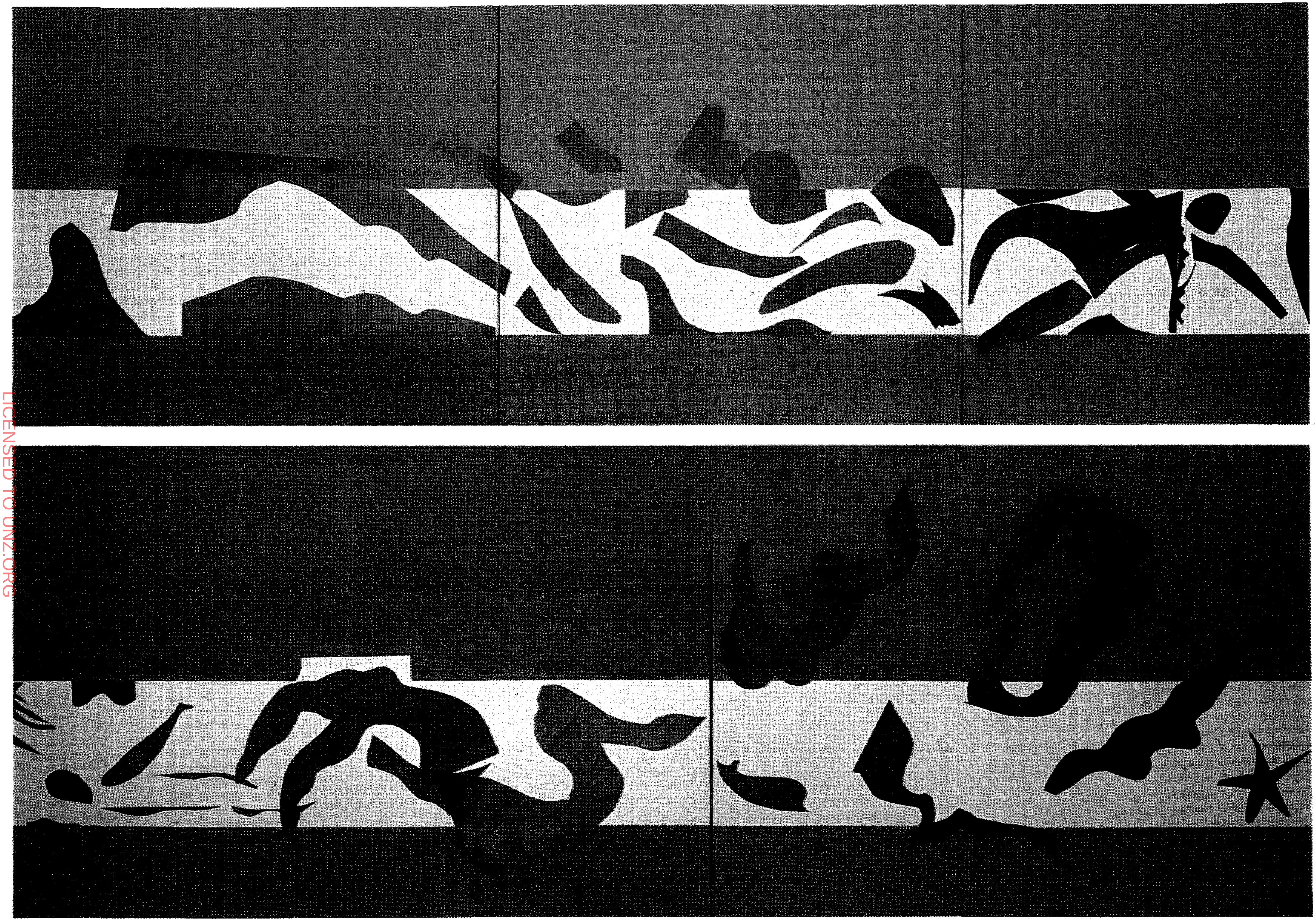
I expect that Rubin is correct. There was no commission for a pool or other ceramic decoration that relates to it. On examining the work, it's hard to visualize how it could be fitted onto walls, indeed how it could be translated to ceramic at all (although the Matisse family has reserved the right to do exactly that).

Consider the work and some photographs of it when it was pinned around the four walls of a high-ceilinged room in Matisse's apartment in the Regina Hotel, above Nice (the hotel was renamed after a visit from Queen Victoria, and its generous proportions retain memories of her processional charms). Matisse had his walls covered, floor to ceiling, with sand-colored burlap. *The Swimming Pool* was a white band with blue shapes pinned over it. It was positioned just above a mantelpiece, so the bottom of the white band seems to have been fixed about four feet off the ground. There are two breaks, one for a door and, opposite, one for French windows. (Above the door, by the way, was *Women and Monkeys*. It's a pity the museum had to break up Matisse's ensemble; the *Monkeys* are in Basel nowadays, Rubin says, looking for a buyer at around $500,000. He urges anybody with a spare half-million dollars to buy them back for the museum.)

When Alfred Barr, founding director of the Museum of Modern Art and author of the great book on Matisse, with his wife, Margaret Scolari Barr, herself a distinguished art historian and writer, visited Matisse at the Regina in 1952, the artist received them in a hospital bed that had been wheeled into the room where *The Swimming Pool* girdled the walls. "I have always adored the sea," Mrs. Barr remembers him saying, "and now that I can no longer go for a swim [*me baigner*], I have surrounded myself with it. . . ."

Sometime after the artist's death in 1954, the blue and white papers were unpinned from the walls and mounted on burlap panels, leaving an arbitrary amount of breathing space above and below. Question: Is the existing burlap an inherent part of the work or simply a mounting and protecting device, like a frame or mat? If the latter obtains, can the burlap be of any height within the dimensions of the original room? Furthermore, according to John Russell in the *Times*, the "burlap has darkened" over the years. The material is slightly acid; it oxidizes. Would it be okay to remount the papers on fresh burlap (it shouldn't be too hard to approximate the original tone)? Wouldn't that reestablish a more exact balance between the major values in the work—dark (blue), light (white), and intermediate (burlap)? Isn't some of the brightest drama—where blues tumble into brown—weakened by close values that contradict the artist's intent, blunting his contrasts?

Antoinette King, of the museum's conservation staff, made an exhaustive study of all of Matisse's cutouts before she started to restore *The Swimming Pool.* She interviewed Lydia Delectorskaya, Matisse's assistant, who helped supervise the creation of the work. In a forthcoming essay on the subject, King draws on Delectorskaya's memory. There were several young women helpers. They prepared batches of ultramarine (also called "Delft") blue gouache (of the Linel brand). Ultramarine comes in about 200 varieties; it also



**Nymphs splash:** *Henri Matisse's great cutout,* The Swimming Pool, *1952, recently purchased by the Museum of Modern Art. The two lateral walls are seven and a half feet wide.*

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varies from time to time, depending on how finely the pigment is ground. Which accounts for the surprising number of blues on the surface of *The Swimming Pool.* They assume a sort of old-master shimmer against the icily abstract white; the effect may not have been planned but probably was accepted as a gift from the gods (like most major artists, Matisse met spontaneity more than halfway). It's an effect that, I'd guess, is not easily rendered in tiles.

Matisse cut shapes out of the prepared blue papers. He compared the action to making sculpture—a slicing into color as if it were clay. Then, helpers would pin shapes according to his directions. He assumed a role something like that of a movie director or choreographer—working at a distance, removed from the sense of touch. In *The Swimming Pool,* there is evidence of many corrections, afterthoughts, minuscule adjustments. It's a maze of pentimenti. Especially in the figures—papers are cut and pieced together almost mosaic-fashion; a head is laboriously fitted on a torso, or a shoulder is turned and flattened. If you compare this busy surface with the cutout gouache *Memory of Oceania,* 1953, on the museum's second floor, you'll notice that its nonfigural shapes of exotic trees, flowers, and hills are cut in long, swooping, unhesitating actions. It's as if Matisse used tailor's shears two feet long. When he did figures (as in *Jazz,* for instance), he often used smaller motions and piled elements on top of one another, moving with cautious delight around the bodies of dancers and nudes.

A fusion of contour with color always was Matisse's ambition—to achieve a line that is essentially a hue, a brightness. (It's also been the dream of many younger modernists, from Barnett Newman to Jules Olitski.) In *The Swimming Pool,* at the edges of the blue shapes, you can watch a marvelous pictorial drama unroll along bend of thigh and swerve of arm. Line and color become indistinguishable in a blue mythology. The dialectic is keyed so tightly that sparks of radiance seem to burst along certain edges—especially near the burlap—like foam bubbles popping in the sun.

Most of the shapes are figurations—nameable elements. There are diving and swimming women. They move among a star, a starfish, a porpoise, a medusa, among splashing waves and tossed spindrift. Was Matisse recalling Catullus, the image of "Nereids, daughters of the deep, the naked nymphs, breast-high uprising from the white swirl . . ."? Bodies move from white

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to blue as if under and over water, in light and shadow, positive with negative shapes interchanging. There is neither background nor foreground. Observe the high-stroking figure at the left of the panel with a porpoise at the center and a star at the right. Her head pushes to the left edge, her arm is raised high above in a pose made classic by Esther Williams, swim star of the forties and fifties. I like to suppose that Matisse refers to her as well as to Catullus, to her Hollywood invocation of an aquacade *joie de vivre* so modest and innocent that it almost became erotic.

The shapes are developed with sure logic, except in the center of the opposite panel, where things seem to fall apart; I can't decipher them. Was Matisse attempting an abstract passage—a sort of metamorphosis of sea goddesses into pure art? Or an evocation of the pressures of winds and currents? At first I considered the possibility that some shapes in this passage might have been replaced incorrectly on the panel during the remounting. Antoinette King informs me, however, that photographs document *The Swimming Pool* in this state in Matisse's room during his lifetime. Could it be unfinished? It remains a passage of cool enigma among all that ardent logic.

Rubin has said that *The Swimming Pool* is an important acquisition on its own merits and also because it will be a dramatic stand-in for *Guernica* if that showstopper goes to Spain (according to Picasso's instructions, it goes when Spain reverts to democracy). Rubin also has denied making any such statement. He was right the second time. How can you compare two masterpieces so different in mood, style, purpose, aura? If *Guernica* leaves, there'll be a hole in the collection big enough to contain the foundations for a metaphysical condominium 100 stories high. *The Swimming Pool* might replace Monet's *Waterlilies* should it happen to go up in flames (like the museum's first *Nymphêas*). The Matisse has something of Monet's panoramic scope and environmental ambitions. Monet carries you to his garden. Matisse sets you in the middle of the timeless wine-dark sea.

*Recommended:* Minimal art from Malevich's legendary *White on White* to Robert Ryman, whose whites make Moby Dick's look as speckled as a brook trout, is a bright maximal show. Outstanding is a previously unexhibited Barnett Newman, all black except for a yellow zip streaking down its left margin (Janis, 6 West 57th Street, thru 5/1). ▬

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Movies / John Simon

# BELATED JUVENILIA

"... *Annie Hall* is so shapeless, sprawling, repetitious, and aimless as to seem to beg for oblivion. At this, it is successful..."

With **Annie Hall**, Woody Allen has truly underreached himself. Allen is easily our most literate comic, and may just be our most comic *littérateur*, as readers of his humorous sketches know. But his new film is painful in three separate ways: as unfunny comedy, poor moviemaking, and embarrassing self-revelation. It is everything we never wanted to know about Woody's sex life and were afraid he'd tell us anyway. And now he does.

Here is the on-again, off-again love affair of a shlemiel and a meshuggeneh. (Much as I dislike Yiddishisms, there are times when one has no choice. This is two of them.) The obvious trouble with such an affair is that it is off even when it is on: We cannot care. This is the almost brazenly bio- and autobiographical story of a comic called Alvy Singer and a would-be singer called Annie Hall (I almost wrote Annie Comic), who meet, love, live and nag together; help, hinder, and berate each other; rub their respective analyses together to spark their dying relationship; have outbursts of frustration and jealousy, separate, come together again, part anew, and, if I remember correctly, stay parted. It is a film so shapeless, sprawling, repetitious, and aimless as to seem to beg for oblivion. At this, it is successful.

The jokes are tired and can often be seen dragging their feet toward us a mile off; when they finally arrive, we are more apt to commiserate than laugh. There are typical Upper West Side jokes and typical Upper East Side jokes, typical art-movie-house jokes and shrink jokes, meeting-his-or-her-family jokes and failed-lovemaking jokes. There is his entire dreary past with his two previous unsatisfactory wives; and, though mercifully in less detail, her dreary past. Woody—I mean Alvy—will accuse Diane—I mean Annie—in bed (I think they are watching TV): "You are using the Conspiracy Theory as an excuse for not having sex with me!" How much weaker this is than the scene from *Love and Death* where the bored young wife rejects her amorous husband in bed with "Please, not here!"

Such labored jokes! Alvy fumes while a pretentious idiot behind him in a movie line pontificates to his date about cinema, media, McLuhan; suddenly, Alvy produces from behind a billboard the real McLuhan to squelch the joker, then says to the camera something about if only it were like this in real life. (By the way, McLuhan delivers his two lines pitifully.) Or Alvy will say he read something in *Dissentary*, and explain that he understood *Dissent* and *Commentary* had merged. Now, if this cropped up spontaneously at a party, apropos of something in the conversation, it might be funny. But in the movie, where this gag about our interchangeably conservative Jewish-intellectual journals is dragged in out of New Left field, it sounds too deliberate to be funny.

Most of the gags, describable as nebbishy rubbish, have been done so many times before—by Neil Simon, for instance, or Woody Allen himself, especially in the likewise autobiographically oriented parts of *Bananas*. And then there is Diane Keaton's scandalous performance. Her work, if that is the word for it, always consists chiefly of a dithering, blithering, neurotic coming apart at the seams—an acting style that is really a nervous breakdown in slow motion—but it has never before been allowed such latitude to deliquesce in. Note especially the scene after a tennis game where Miss Keaton tries to latch on to Allen. She lurches into one of those routines where every uttered syllable is swathed in a nebula of half laughs and half sobs accompanied by a smile that keeps tripping all over itself. It is not so much an actress playing a role as a soul in torment crying out for urgent therapy—in bad taste to watch and an indecency to display.

Of course, it is not easy to turn one's own recent tragicomic past into material for comedy; clearly, both Allen and Keaton lack the necessary detachment. And to make matters more oppressive, Allen drags in a whole gallery of the most unappetizing show-biz personalities of our time: Carol Kane, Paul Simon, and Christopher Walken, who has made himself into a complete zombie, along with others not even worth mentioning. Tony Roberts, in a part that has been cut to the bone, and Janet Margolin, in another one that seems also drastically pared down, come out ahead just by providing resting points for one's gaze. Roberts scores

Illustrated by Marvin Mattelson

also by being the only major character who does not appear to be a candidate for a straitjacket.

Allen makes some attempts to turn *Annie Hall* into a fancier movie than his previous ones. There are such things in it as a split screen, Pirandellian devices, quotations from *The Sorrow and the Pity*, and cinematography by the distinguished Gordon Willis. None of these contributes much; it is arrogant to invoke Ophüls's great film about the real plight of the Jews as some sort of justification for these petty neuroses, and Willis's work here does not rise above the routine. Allen himself brings an unwelcome solemnity to playing himself, something he is happily free from when just playing; Miss Keaton, on top of her acting, is allowed to sing two songs, which she does even less endurably: To compensate for her lack of vocal endowment, she goes in for even heavier mugging —it might as well be Central Park after dark.

Near the end of the movie, Alvy watches a couple of actors rehearse a play of his in which they enact Annie and him. The actress is played by Robin Mary Paris, who is new to me, but whose presence, brief as it is, lights up the film. It is she who should have played Annie, capable as she appears to be of keeping her head above a stagnant pond. The picture could at best be considered a love, or postlove, gift to Miss Keaton; it belongs in a gift-wrapped box, not on the public screen.

Joan Micklin Silver, whose *Hester Street* struck me as totally inept, has made her second feature film, **Between the Lines**. It is the story of the takeover of a Boston underground weekly, the Back Bay *Mainline*, by a newspaper tycoon who is the very embodiment of the Establishment. More important, it is meant to be a tale of deradicalization, of how a group of bright, undisciplined but idealistic kids who during the sixties put out a paper with some genuine bite to it ("We were dangerous then!") decline into slackness, indifference, jadedness, selling out. To make any sense, the action should be situated some eight years back, which is where, as I understand, the original scenario placed it. Updated to 1977, the movie taunts us with an unfillable lacuna: What kept these kids going till this day? Why is dissolution setting in now? Why haven't they already gotten over and beyond their disenchantment?

The film records, with however questionable accuracy, a particular moment of time, and misplaces it; we feel that the kids might just as well be bemoaning the death of Pancho Villa. More troublesome yet is that we are not given a sense of anyone's former power. Harry, we are told, is a prize-winning investigative journalist; Michael, another reporter, has just written a book about the counterculture that has been sold so well as to permit his setting up shop as a writer in New York; Abbie, Harry's not-quite-ex-girlfriend, is said to be so good a photographer that she could easily exhibit her work if only she had the nerve to compete in an arena larger than the *Mainline*. None of this is conveyed, however: We do not experience these young people's talents; we do not believe that they were ever dangerous. Or are they phonies whom the picture is mocking?

Which brings us to the biggest difficulty with the film: the lack of a point of view. This was one of the troubles of *Hester Street*, too, where it was impossible to tell what value was to be placed on maintaining traditional Jewishness, and what value on Americanization. Are we to feel a sense of genuine loss in *Between the Lines*, or are we meant to laugh at these kids? Both, apparently, but, like double stops on the violin, *both* is too tall an order for a beginner—especially one who, like Mrs. Silver, exhibits no particular talent for her medium. The director makes the further mistake of not showing any ordinary things happening to her characters: Everything is a bit too cute, clever, perilous, or bizarre. We begin to think that the glorious times are *now*, not then.

Even so, the film does mark some advances over *Hester Street:* Its look is undistinguished rather than amateurish, partly because Kenneth Van Sickle's cinematography has improved, possibly aided by a bigger budget. There are even a few quite arresting scenes, including one with a conceptual artist on the rampage, but the approach, for the most part, is distinctly schematic. Note, for instance, how the big party scene is handled, with pedestrian cutting back and forth between the various principals and the orgiastic dancers and band. And the characters never diverge much from type: the scrounging, lecherous, con artist of a rock critic; the hard-hitting but self-protective editor; the pompous square of a business manager; the two-faced, feelingless tycoon; the gallant shrimp of a cub reporter; the dedicated secretary-receptionist, who is the unwobbling pivot of the whole operation; and so forth. It is not that such people do not exist, but that the film does not sufficiently individualize any one of them.

What does give *Between the Lines* some distinction is the excellent casting,

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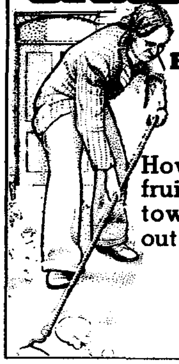

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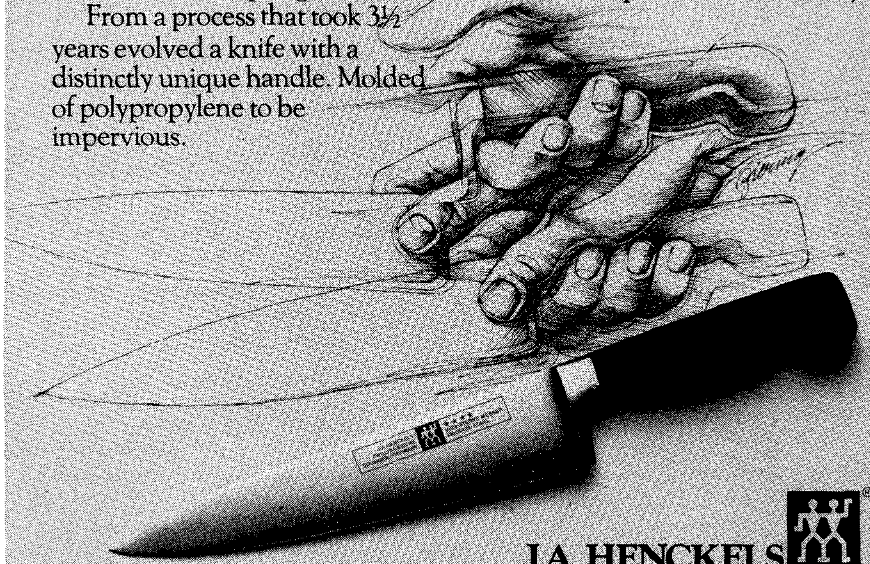

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under the supervision of Juliet Taylor. Some—one is tempted to say all—of the best rising young New York actors are in this film, many of them in tiny roles. There is virtually no unconvincing performance here, thought I am slightly disappointed in the usually splendid Lindsay Crouse, whose Abbie is merely acceptable and not really able to arouse our concern. But there is ample compensation from the others, and it must not be forgotten that much of the dialogue was arrived at through their improvisations during rehearsal. I would like to praise dozens of performers individually, but must limit myself to the most outstanding pair.

John Heard, whom I have admired onstage, is impeccable as Harry. He brilliantly combines amiability with slovenliness, vestiges of involvement with near-pervasive disengagement, intelligence with intellectual laziness. His armor of charming cynicism shows the appropriate chinks that, rightly, are only chinks, not gashes. If Heard does not become a big star of stage and screen, either show business or I must be crazy. Equally fine in a less rewarding part is Jill Eikenberry as the receptionist. This extremely winning, technically accomplished, and subtly attractive young actress, who has never failed to impress me onstage, turns Lynn into an aggregate of virtues, without letting the goodness seem goody-goody—one of the harder tricks to pull off. Furthermore, she develops a character conceived as a generalization into a veritable individual.

Fred Barron, who wrote the screenplay with some help from David M. Helpern Jr., worked on both of Boston's underground papers, the Boston *Phoenix* and the *Real Paper*. For all that, the script is as real as a real paper flower.

**Jabberwocky**, a movie by and with some of the Monty Python crew (mostly Terry Gilliam, who directed, and Eric Palin, who stars), plummets to new depths. What wretched jokes it contains revolve almost exclusively around blood, slops, and obesity. Gore, garbage, and fat spread across this medieval pastiche as substitutes for wit, humor, and invention. If you can laugh at this, you can laugh at anything and might as well stay home working up great guffaws over the spots in your kitchen sink.

The problem with Monty Python is that their scattershot, scatterbrained approach works best—or only—with random skits going off on all sorts of tangents. They lack the breadth and persistence of vision required for a tale of some length and consistency. ■

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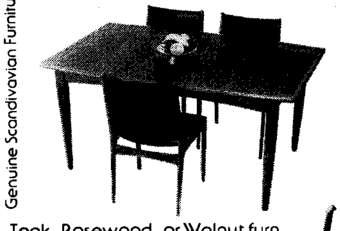

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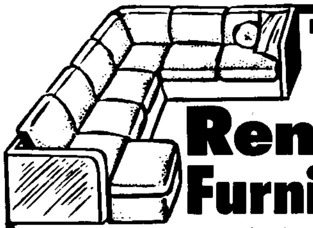

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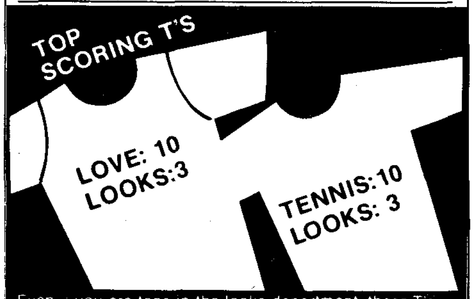

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# TOWN & COUNTRY PROPERTIES

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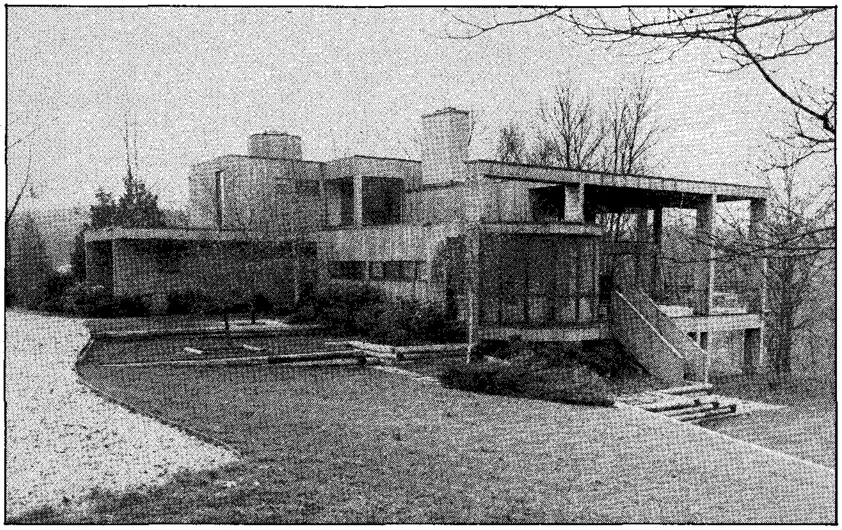

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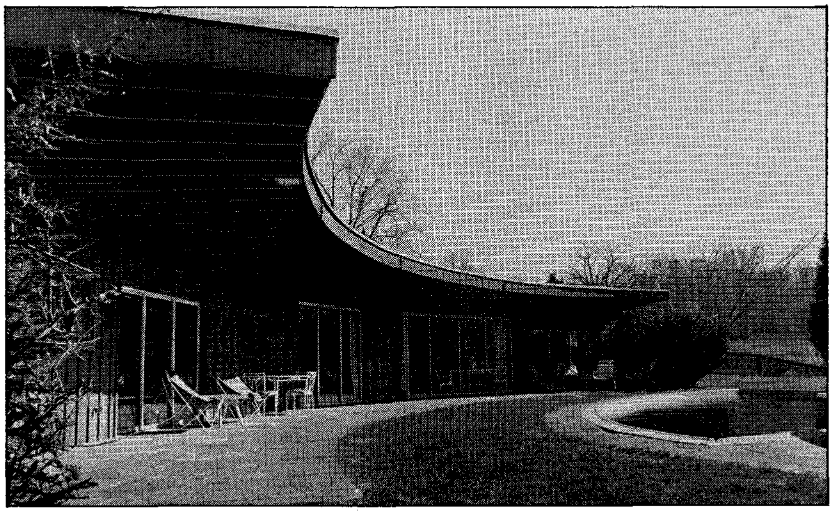

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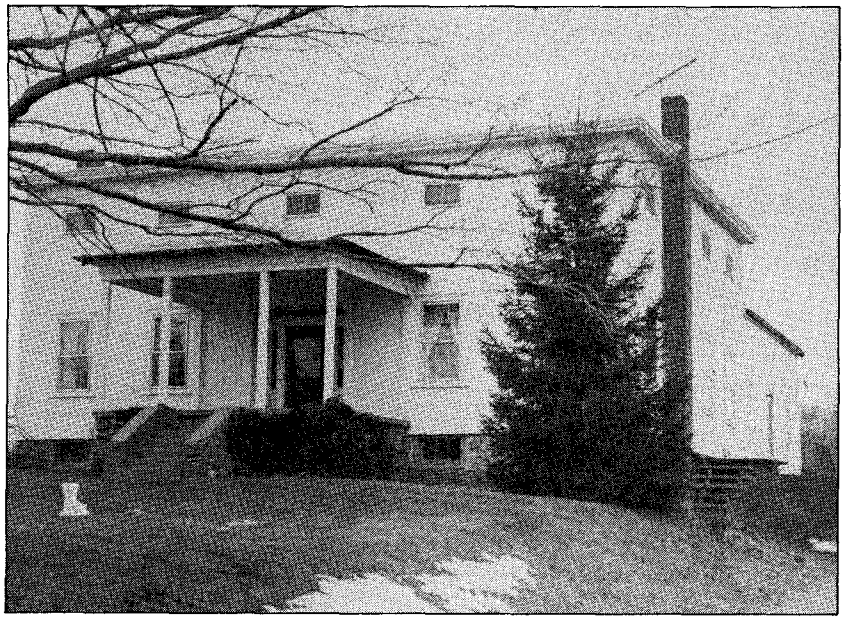

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# TOWN & COUNTRY PROPERTIES

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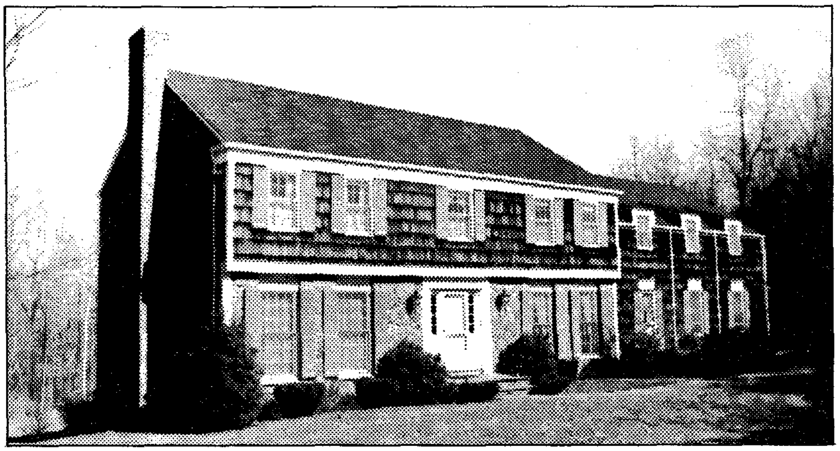

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## New York Journal/Anthony Haden-Guest

# SATURDAY AT GINO'S

> "... Baffling. What does it say about the punishment with which New Yorkers accentuate their pleasures that Gino's is a legend?..."

It is 12:30 P.M. on a perfectly ordinary Saturday, and things in Gino's are proceeding in a perfectly ordinary way, which is to say with mounting turbulence. The regulars are already in place. The dapper former aide to both Hughes and Onassis is wedged between the telephone and a pair of willowy women. Two movie execs are loudly talking contract. Beefy men in early middle age are talking about hangovers and stock options, and there is a tossing spume up front as a quartet of fashionable ladies tense to grab an about-to-be-vacated table. And a glum blonde is sitting at the bar, over a margarita.

Gino is standing where the bar ends and the tables begin. Gino is Gino Circiello, the most noticeable of the three partners in this restaurant, the one from whom it derives its name. He is wearing a pin-striped suit of exceeding sobriety and a silk tie stiff enough to slice veal piccata. He is also wearing his habitual expression, a mingling of alertness and great caution.

So far today no trouble looms. Somebody wants to cash a check. A Roman writer. No problem. Gino's refuses plastic but respects paper. Banco di Gino, joke the New York Italians. A writer occupying a table for four alone explains he is waiting for two *bellissime ragazze*. One has just been to Italy to see Bertolucci. She may, by now, be a star. At the bar, Carlo, a former frogman with Prince Borghese's *Decima Mas*, is dishing out Bloody Marys to the increasingly rowdy Wall Streeters. Gino eyes them, briefly. And the blonde? A slip of a thing, decorously dressed, but with pink, glutinous lipstick. Chewy, and alone. Gino gives her a long, careful look.

One of the beefy businessmen approaches him. He has earlier confided his technique. "I always owe a couple of hundred bucks," he says. "I always get a table." He gets no table. "Gino runs a hugely successful place," observes Lucio Manisco, *Il Messaggero* correspondent, who has eaten therein for fourteen years, "and he has one big anxiety. *He doesn't know why.*"

Gino examines the peacock mob, his expression at once attentive and a bit baffled, like a trader who, after long and successful dealings with some unfathomable tribe, still remains uncertain that they won't flare into revolt, or slip away forever into the trees.

Baffling it is. Gino's is on Lexington, across from Bloomingdale's. It consists of a single oblong. The restaurant section is distinguished by wallpaper of peculiar garishness, whereupon zebras gallop over a field of pink, parboiled ham. The food is good, but nothing special. And the *jostling*, the *noise*. Gino's acoustics are Concorde-flight-path stuff, suggesting that if you can make yourself heard at normal conversational pitch, you just aren't having a good time. The tables accord to the belief, shared with "21" and La Caravelle, that good tables should resemble seats by the door in a crowded subway, except that in Gino's *all* the tables are like that. What does it say about the punishment with which New Yorkers accentuate their pleasures that Gino's is a legend?

It began thus. Gino comes from Capri, a place long used to catering to American whim. He arrived in New York on the actual day of the Great Crash and went through the usual Depression jobs (shoeshine man, trouser-presser, bartender in a 52nd Street speakeasy) before getting together with Emilio Torre and Gaetano Avventuro. It being wartime, they were allowed only $450, but overspent. Those zebras. "We didn't want the usual view of Mount Vesuvius," says Gino.

They opened on Good Friday, 1945. One of the first habitués was Oleg Cassini, who took smashing girls. Who took other men. It took off. "The first sophisticated young woman I met in New York took me," says Gay Talese. "I've been going for twenty years. I've seen every mayor since I came to New York. Renata Tebaldi, and that opera crowd, who don't go *anywhere*. Where else would you see Ozawa and twenty Japanese in an Italian restaurant? And there isn't another restaurant in New York that doesn't have bad tables.

"But wherever you are in Gino's, you see everything. That's why there are no Mafia types. Too much light."

"In Gino's *everybody* behaves as if they were Italian," says Manisco. "They've had the same menu for twenty years. And the same waiters. Where else in New York is so . . . permanent?"

But Gino is careful. Some years back, for instance, there was a fire, blackening some of the pink *bushveldt*. Gino had the original pattern re-created. He could have had an Aubusson for the price, but don't fool with a winning game.

Like those water pipes, which run upstairs and stand out from the walls, tenement style. "We could hide the pipes," Gino says, "but, no! The public is a slave to habit. You change a pipe, and something is wrong with the food. This is a landmark. It never changes."

It is 2:20 P.M. The bulge. Consuelo Crespi and husband Rudi, doyen of Brazilian *Vogue*, have been replaced by a tableful of choleric radical journalists. The model finally arrives, saying Bertolucci had offered her a part, but it wasn't big enough, so she came home. The center crowd includes an authority on black holes in the universe who has a frizz of red beard. A TV programmer is playing spoof with a Verdicchio-fuddled writer and, to his fury, losing. The flushed broker still doesn't have a table.

The blonde of the margaritas is gone. Alone? I didn't see. Gino, presumably, did. He scans the room, alert, wary. The afternoon crowd is beginning to trudge in—solid shoppers. Across the pink prairie, the zebras cavort. ▬

## Music & Dance

# AN HONORABLE FAILURE

"... *Lily* doesn't work as a whole, but the breadth of its daring makes its failure almost seem like the embodiment of hope ..."

To describe Leon Kirchner's **Lily** as the latest failure in the long and tragic upmarch of American opera would be, I'm sorry to say, accurate. It would also be misleading. *Lily* doesn't work as a whole, but the breadth of its daring and the passion of its struggle to embrace a panorama of contemporary stage and musical devices make the failure of this work an embodiment of hope. It has ventured to be new, and this lifts the curse from its failure.

The drama was intelligently chosen to allow for experiment: Saul Bellow's *Henderson, the Rain King,* with its counterpoint of cultures, its other counterpoint of inner struggle versus flamboyant action. Kirchner has used but a small part of the novel, but he has used it well, as a script to highlight the power of music to deal with time warps, psychological simultaneities, and changes of mood and locale that are often brutal in their suddenness. His score is crammed with original solutions to these dramatic problems. Tape and other electronic devices expand or enhance the work of live performers, not for mere trickery but as the story demands. There are wide, fascinating divergences in musical style. The opera is written to be staged virtuosically, which Tom O'Horgan (never one to overlook the Big Chance) has done. The opera is in one act, no longer than *Salome,* but it is an exhausting compendium of modern, intelligent devices.

Why, then, the failure? It is mostly the failure of the music itself—the language, not the technique, which is always sure—to illuminate the drama. Kirchner, in his early years, studied with many masters, but his own work shows most of all the guidance of his father-in-law, Arnold Schönberg, especially the Schönberg of the late scores: *Ode to Napoleon, A Survivor From Warsaw,* the Variations for band. Here the Viennese pioneer had made some sort of uneasy peace with the tonality he had once forsworn, and was struggling toward a lyricism more overt than in earlier scores. He achieved it in the Variations, but not in the two vocal works. Kirchner, in all the works I know, has struggled in the same way. In the First Piano Concerto, in the Double Concerto, best in the Third Quartet (for strings plus tape), he achieves a sort of abstract lyricism at the edge of tonality that can be exciting and communicative. But it is a style too self-contained to work in drama. Thus, the failure of *Lily* is in the one counterpoint that Kirchner cannot resolve, the clash between a story on the one hand and abstract musical design on the other.

But because *Lily is* so noble a failure, it deserves the noble treatment it has gotten at the City Opera. O'Horgan's staging is excessive, but much of it is pure magic. The inspired lighting of Richard Nelson is also very much part of the show, as is the unit set of Bill Stabile. A good cast is on hand: notably, as Lily, the splendid Susan Belling. In the gibberish role of an African princess, young Joy Blackett fulfills all the promise she has shown here in recent years. Ara Berberian, the Henderson, is somewhat less compelling; he needs to work on words. Kirchner himself conducts; there is no reason to question his mastery. **—Alan Rich**

## Faust Company

In the second week of its recent visit, Maurice Béjart's **Ballet of the 20th Century** brought in its handsome *Notre Faust,* a phantasmagoria starring Béjart himself as the meddling Mephisto, and sometimes as the febrile Faust, and occasionally as the beauteous Helen of Troy, not to mention also as the misled Marguerite. It is not exactly the *Faust* you know if you've read the Goethe, or heard the Gounod, but it is a version full of comedy, tragedy, excitement, fun—with music from Bach's B Minor Mass, Argentine tangos, Broadway melody, and a bit of Minkus. Béjart, the star, is the gayest, the sweetest, the most energetic and brilliant figure you can imagine, a gorgeous manifestation of his creative instinct.

The audience, at the beginning, was given to tittering at the wrong time but settled down to admire. The archangel Lucifer (Jorge Donn) donned enormous butterfly wings and soared to the skies (only to fall repeatedly). The tormented Faust (Yann Le Gac), consumed with despair and frustrated love, had his hellish innings with Helen of Troy (Shonach Mirk, an American) and Marguerite (Monet Robier, the daughter of Rosella Hightower—remember?), and disappeared from the scene.

Many choreographers have used Ravel's music, but Béjart's *Bolero* is the definitive version. A girl in a white spotlight atop a wide round table in what might be a Marseilles waterfront dive, in front of 40 listless men, marks the slow measures of the music, bending, turning, caressing her body. The measures continue, the men become less listless; with one accord they lean forward, then back, then, as one, throw an arm over a chair. Her gestures become more sensuous, the men more animated; they leap to the floor four at a time and join in the dancing. The girl's dance becomes more abandoned; so does the men's until, at the end, in one big crescendo, they jump the table and the lights go out.

*Bolero* was performed on successive nights by three women: Angèle Albrecht, Suzanne Farrell, and Maya Plisetskaya. Albrecht was narcissistic, hypnotic, and cumulatively effective. Farrell's long extensions were lovely in the turning arabesques, but her rare spiritual quality, in other ballets so effective, here prevented the necessary abandonment from showing through. Plisetskaya was by far the sexiest, the others only teasers. **—Ruth Gilbert**

Illustrated by Mary Anne Shea

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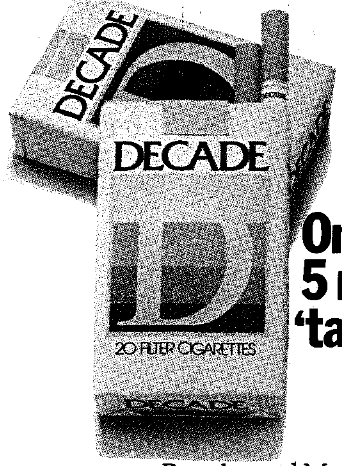

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### Fashion/Priscilla Tucker and Carol March

# ACCESSORIES BEFORE THE FACT

"... Ribbons and flowers are the raw materials of this spring's fashion madness..."

**1. Clutter:** *Wonderful trims have been piling up at Tinsel Trading since it opened in 1933.*

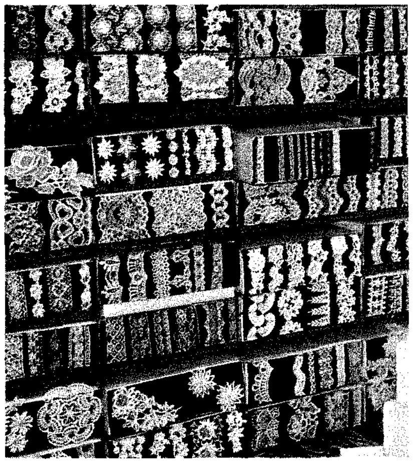
**2. Flutter:** *The marabou room, closed off behind boxes at Cinderella, contains 200 colors, $2.50 a yard.*

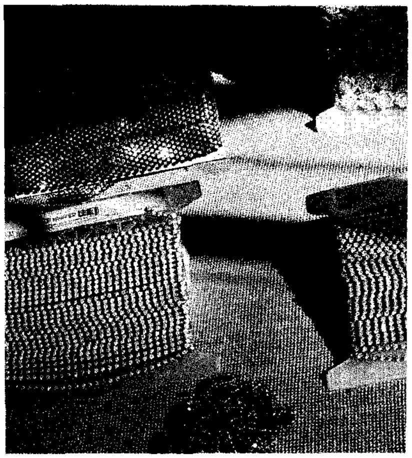
**3. Flowers:** *Say it with fake flowers this spring, heaped in boxes; these at Manny's Millinery Supply Company, 63 West 38th.*

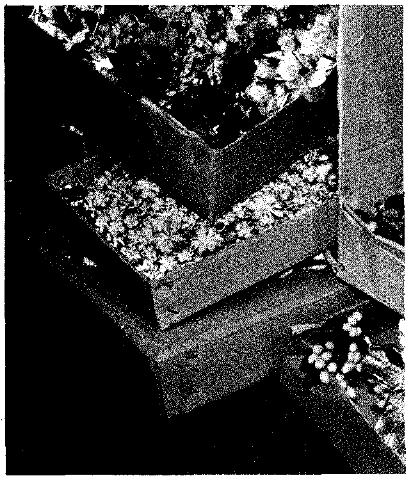
People everywhere else may have to spend $20 for a fake-flower necklace and $10 for a comb, but New Yorkers, ah, New Yorkers can go to 38th Street. More than twenty stores jazz up one grimy block between Fifth and Sixth avenues, spilling over with the ribbons and flowers, glitter and lace, that are the raw materials of this spring's accessory madness.

Get Mr. B started, at Tinsel Trading Company, 47 West 38th Street, and he will pull out antique ribbons at 50 cents a yard, and 75 varieties of galloons from the twenties and thirties. Go dizzy gazing upon the embroideries and appliqués that fill the window at M&J Trimmings, around the corner at 1008 Sixth Avenue. Buy a yard and a half each of five pastel satin ribbons, 35 cents a yard at Hyman Hendler & Sons, 67 West 38th, and tack a flower on each end for an instant belt —$30 in a department store. Watch the prices going up at Cinderella Flower and Feather Company, 57 West 38th, as everyone goes into business, even street vendors, who are now selling flower combs for $1.

So let yourself go. Shopping on 38th Street is to buying in a boutique as wandering through an earthy farmer's market is to making do with what the corner store has on hand. And making accessories, like cooking, is a game anyone can play. Our favorite item (next page) from an afternoon's fooling with a table of ribbons, flowers, and threads was the work of a twelve-year-old: five pastel bead strings, each hung with a tiny flower; $1 to make.





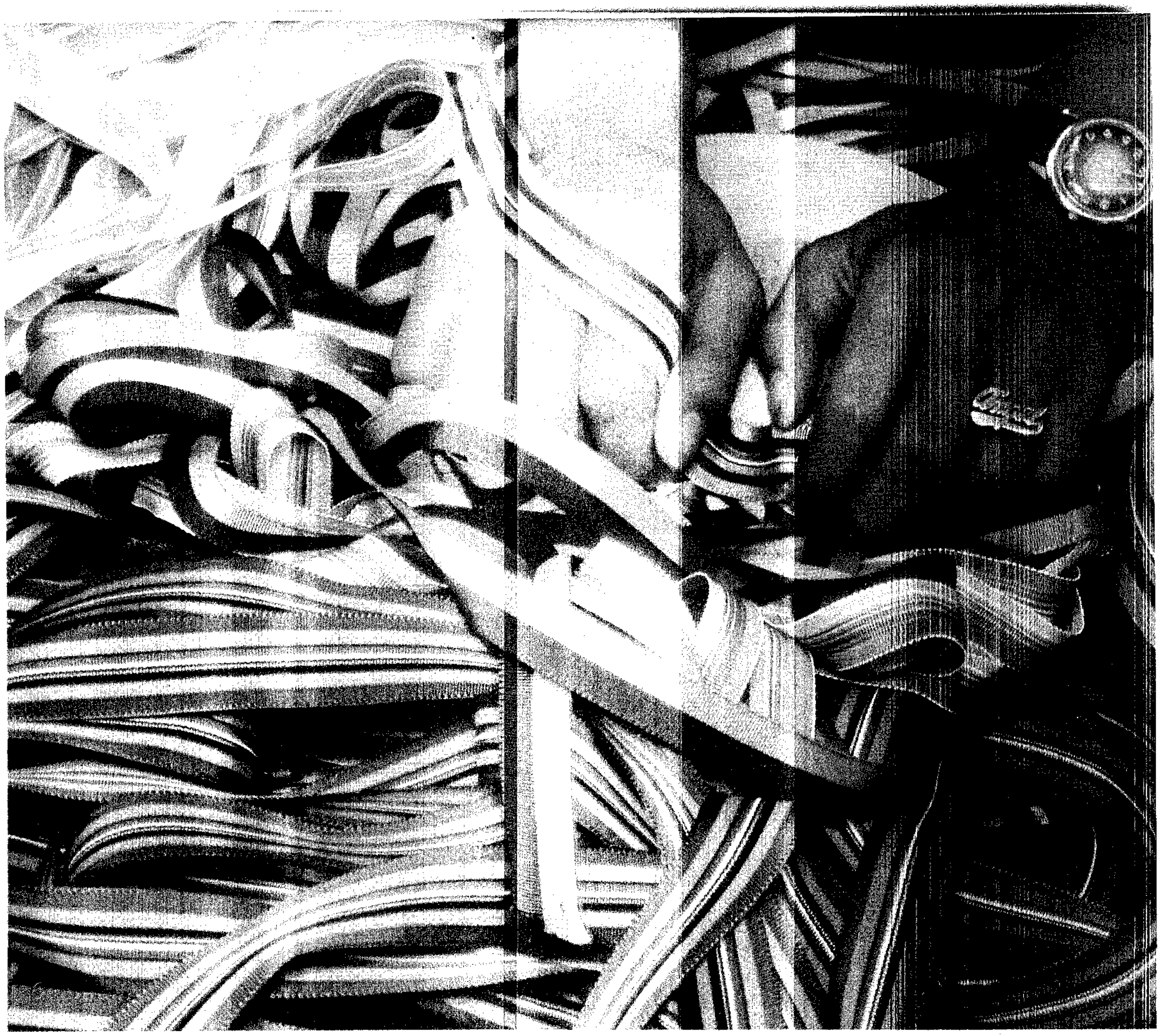


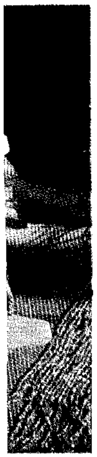
Photographed by Torkil Gudnason

**4. Crammed:** *The more in the window, the better. Cinderella fills its with multicolored flowers.*

**5. Jammed:** *The lace, eyelet, and embroidery wall at M&J Trimmings is floor to ceiling white trims.*

**6. Ribbons:** *Striped grosgrains, slim to very wide, spill in a spectacular jumble at Hyman Hendler & Sons.*

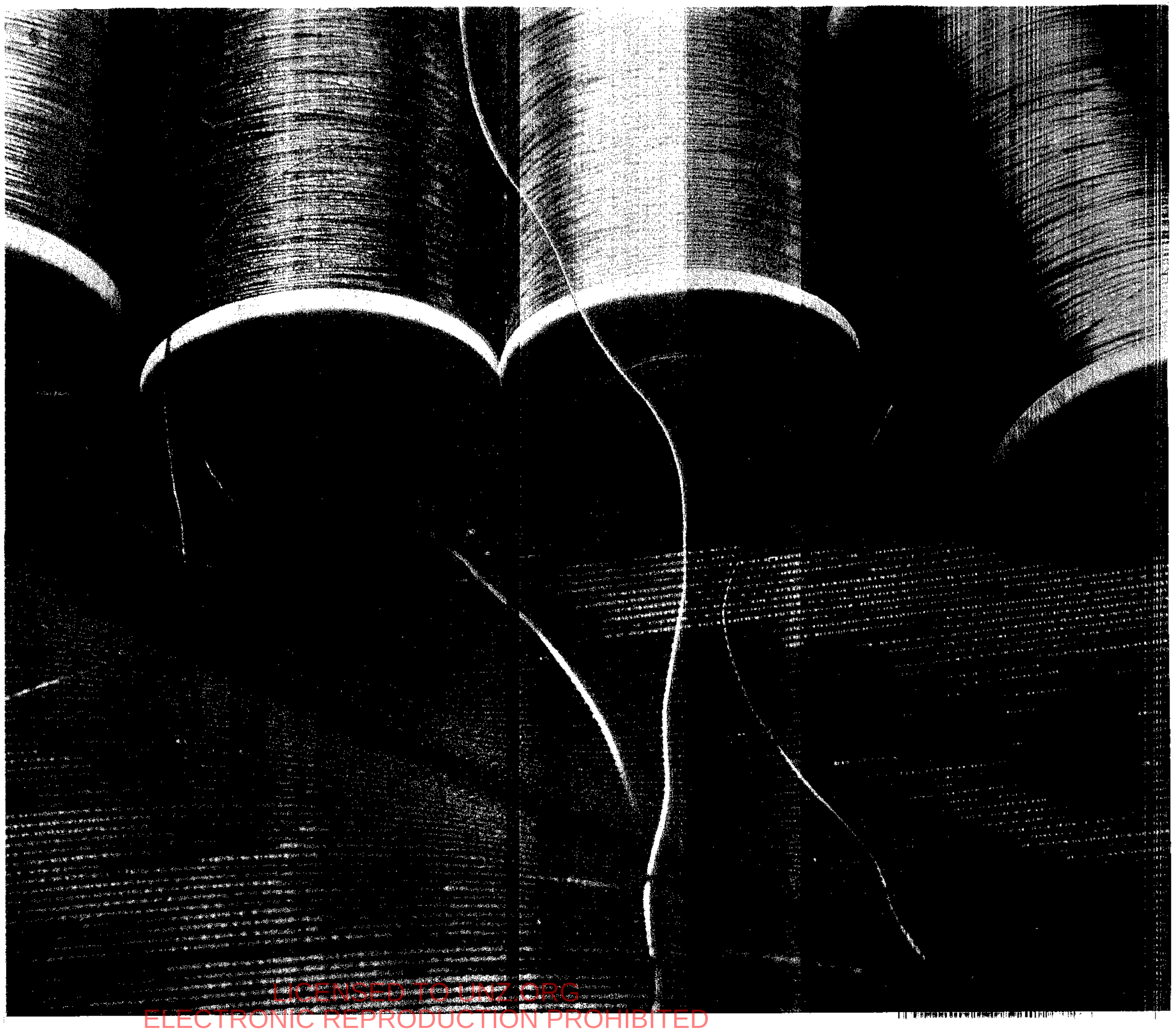


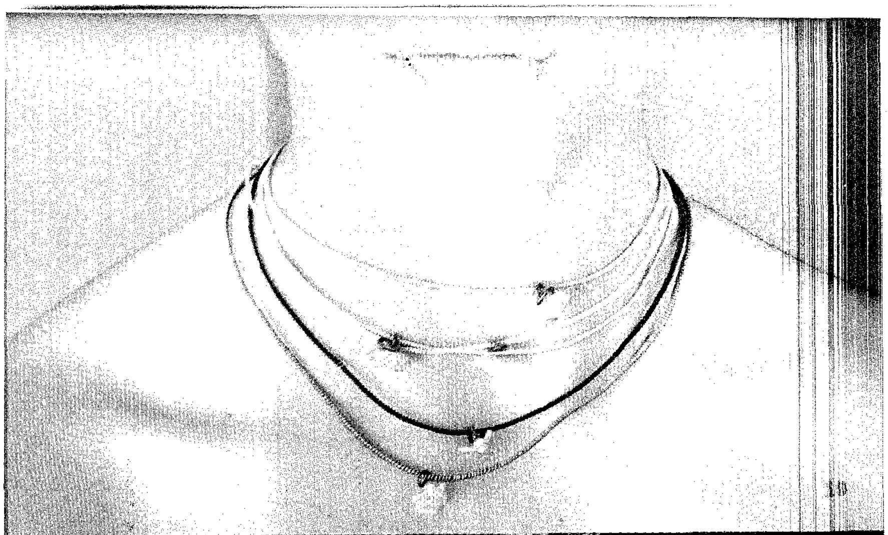


**7. Stacked:** *Case and table tops at House of Kahaner, 55 West 38th, are heaped with trims, like yards of glitter.*

**8. Packed:** *At Cinderella, brown packing box is piled upon box, the ultimate in grungy-warehouse-style display.*

**9. Threads:** *Tinsel Trading's lamé thread glitters in more than 100 types, colors, and beautiful mixtures.*





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**10. Necking:**
*Bead strands (10 cents a yard at Tinsel Trading), bouquet of flowers (25 cents), and screw clasps ($1 a dozen) at Sheru Enterprises, 49 West 38th.*

**11. Footsie:**
*Anemones and violets ($4.50 and $1.50 a bunch at Cinderella) stitched on navy cord (20 cents a yard at House of Kahaner).*

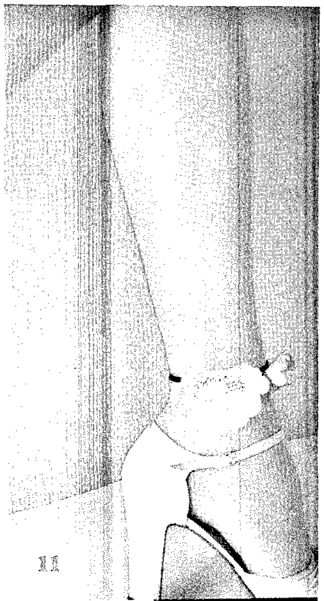
**12. Three for the money:**
*Three combs (25 cents each at Manny's) embellished with purple velvet flower ($1.50 a bunch) and green leaf ($1 a bunch), both from Manny's, with blue tiger lily ($2.50 a bunch), and with mini-flowers on wire ($1), topped with purple morning glory ($2.50 a bunch): all at Cinderella.*

**13. Longhair:**
*Buttonholes, scarf knots, and long braids are all good places to stick flowers, like these violets ($1.50 a bunch at Cinderella).*

**Head shots:**
**14.** *Necklace is made of turquoise flowers ($2.50 a bunch at Manny's) wound with three-eighths-inch French yarn-dyed grosgrain ribbon (40 cents a yard from Hyman Hendler & Sons) and hung with red-tipped buds (50 cents a bunch at Tinsel Trading) and one sweet pea ($1.25 a bunch at Manny's).* **15.** *Combs (25 cents each at Manny's) are sewn with antique ribbon, which pulls into rosettes ($1.50 a yard), and centered with flower (50 cents a bunch at Tinsel Trading).*

**Body language:**
**16.** *T-shirt ($2.98 at Azuma) was sewn with lamé threads ($3 a spool at Tinsel Trading).*
**17.** *Mad-money purse is made of one-and-a-half-inch-wide satin ribbon doubled over (75 cents a yard at Hyman Hendler & Sons), trimmed with one morning glory ($2.50 a bunch at Cinderella) and a bit of ombré ribbon ($1 a yard at Tinsel Trading), all hung around the neck on cord (20 cents a yard at House of Kahaner).*

**18. Bag lady:**
*Two widths of two-and-a-half-inch striped grosgrain ribbon ($2.50 a yard at Hyman Hendler & Sons), stitched together, make a bag, closed with a floppy flower (50 cents at Manny's). Shoulder strap is double strand of cord from House of Kahaner.*



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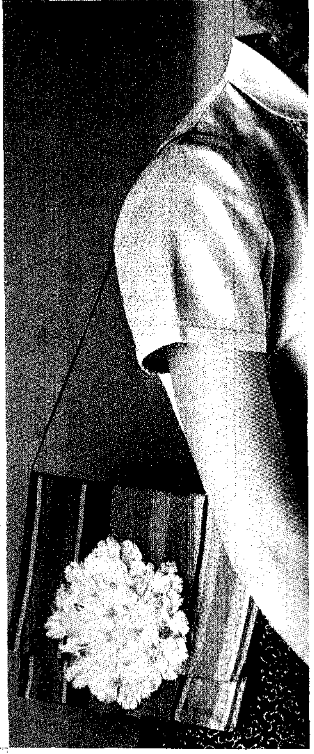


# SALES & BARGAINS

BY LEONORE FLEISCHER

## NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**Be sheeted**—Closeout sale of first-quality sheets during May. Wamsutta printed 100 percent cotton, 200-thread Supercale sheets, and 50 percent cotton/50 percent polyester 200-thread Supercale Plus, in Yesterday's Carnations, Botanical Gardens, Ribbon Rose, Rambling Rose, and Victorian Rose patterns: twin size, list $12, here $6.50; full, list $14, here $7.50; queen, list $18, here $10; king, list $22.50, here $13; standard pillowcases, list $5.25 each, here $3; king pillowcases, list $6, here $3.50. Flower Dream embroidery cotton-and-poly Wamsutta sheets: twin, list $24, here $14; full, list $26, here $15.50; queen, list $30, here $18.50; king, list $39, here $21; standard pillowcases, list $12 each, here $6.50; king pillowcases, list $13, here $7. Also, a wide range of regular and designer sheets from Martex, Springmaid, Stevens, Burlington, and Wamsutta, list $8.50–$19, here $3.99–$10; and 10 percent off other bed linens. BankAmericard, Master Charge, checks; all sales final on sale merchandise. *J. Schachter Corp., 115 Allen St. (F Train to Delancey, or Second Ave. bus) (533-1150); Sun.–Fri. 9 a.m.–5 p.m.; thru 5/31.*

**Below wholesale**—A women's-clothing manufacturer who contracts for some very famous labels indeed is clearing out his spring and summer merchandise, labels intact, at below-wholesale prices. We saw skirts that retail for up to $100 going here for $32–$35; $120 poplin raincoats, here $50; a gray all-wool double-breasted spring reefer coat, selling on Fifth Ave. for $160, here $75; 2- and 3-piece wool suits, $100; a rack of wool, cord, and velvet blazers, regular wholesale $85, here $40; 2-piece poly dresses, $40, etc. A rack of $25 items holds some gems for early birds. Sizes 6–16. BankAmericard, Master Charge; no checks; all sales final. *Paris Fashion, Inc., 270 West 38th St., seventeenth floor (BR 9-6019, 6132); Mon.-Fri. 11 a.m.–4 p.m., Sat. 10 a.m.–3 p.m.; thru 5/31.*

**Window dressing**—Custom-made blinds and shades, in all sizes, materials, and styles, now reduced an average of 25 percent thru May 25. Bring careful measurements—height and width—with you (shop-at-home service additional). Prices vary according to size and material. Examples of sale prices: aluminum skinny-slat horizontal blinds, over 50 decorator colors, 36 by 60 in., regularly $48, now $33.90; natural matchstick blinds, 6-in. valance, self-locking hardware, 36 by 60 in., regularly $39.95, now $29.75; vertical blinds (traverse and rotate) of fabric, PVC, Mylar, or aluminum, 10 by 8 ft., regularly $295, now $219; window shades, many styles and fabrics, and laminated shades, your own fabric or wallpaper, 37 by 72 in., regularly $2.99–$45, now $1.50–$30; installation extra. No credit cards on sale items; checks accepted; all sales final. *Dynamic Interiors, 760 McDonald Ave., Brooklyn 11218 (F Train to Ditmas Ave.) (435-6326); Mon.–Fri. 9 a.m.–6 p.m., Sat. 11 a.m.–5 p.m.*

*Send suggestions for Sales & Bargains to Leonore Fleischer,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

**Sculptural tables, etc.**—Although this sculptor's studio is not generally open to the public, a weekend sale is open to all. Designed for architects and interior designers, these table bases are made of copper, brass, bronze, and steel, often in combination, in abstract and realistic forms, and topped with glass or bronze. Usually $700 to upward of $2,500, they run from $150 to a little above $1,000. Everything is one of a kind, including table-size architectural models and sculptures, now $100–$500, and metal wall sculptures, now $100–$1,000. There are also all-electric fountains (no plumbing required, water is recycled), were $800–$1,800, now $250–$800. No credit cards; checks accepted. *Silas Seandel Studio, 36-41 36th St., Long Island City (371-6726); Sat.–Sun. 4/30–5/1 only, 10 a.m.–4 p.m.*

**Giftware**—With Mother's Day and spring weddings looming, this giftware showroom is reducing prices on a large number of silver-plated, crystal, glass, etc., items: Oneida 1881-Rogers silver-plated 68-piece service for 12—Flirtation, Baroque Rose, First Colony—list $186, here $89.95; Gorham stemware in Montecatini or Pompeii patterns, goblet, wine, or champagne, list $22.50–$26.50 a glass, here $7.95 each in sets of 4 per size; Bulova men's stainless-steel automatic day-date watch, list $110, here $39.95; Poole silver-plated footed centerpiece, 14 in. in diameter, list $49.95, here $17.95; F. B. Rogers 7-piece silver-plated tea service, including hot-water kettle and footed tray, list $240, here $139.95; F. B. Rogers plated trivet, butterfly shape, list $10, here $5.50; French cut-crystal salad bowl and 6 matching serving bowls, list $10, here $6.95; 20-piece French cut-crystal-dish service for 4, list $14, here $9.95; other items as well. No credit cards; checks accepted. *The Jompole Co., Inc., 330 Seventh Ave. at 29th St., third floor (594-0440); Mon.–Fri. 9 a.m.–5 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–3:30 p.m.; while stock lasts.*

**Graphics**—This gallery is moving to L.A. and putting final sale prices on all its merchandise. Hand-signed color lithos: Calders, were $800–$900, now $500–$600; Lindners, were $900, now $450; Mattas, were $350, now $200; others. Color lithos, including original lithos by Calder, Miró, Steinberg, Matisse, Chagall, Picasso, were $25–$250, now $10–$100. Posters: Calder, Hundertwasser, Vasarely, many others, were $10–$60, now $2–$20. No credit cards; checks accepted. *Drexler Gallery, 1062 Madison Ave. at 80th St. (861-4512); Mon.–Sat. 10 a.m.–8 p.m., Sun. noon–6 p.m.; thru 5/10.*

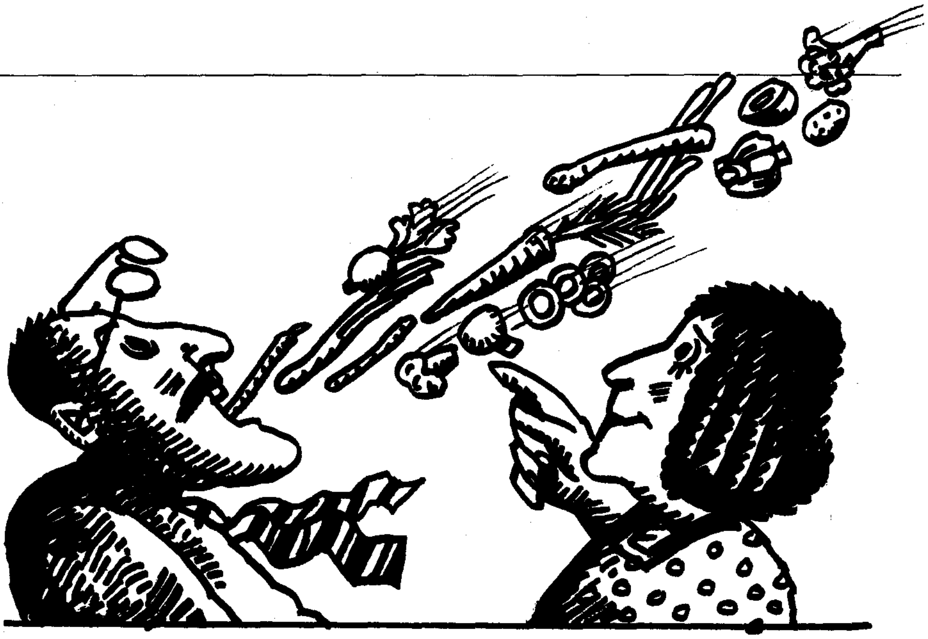
**Lucite**—This discount outlet and its Flushing branch offer low prices on Lucite accessories. A 1-week sale brings prices down even further. Several items, list price $6–$8, are mix-and-match here at 3 for $10: a salt-shaker–pepper grinder combination, an envelope caddie, a set of 2 cracker trays, a spice-rack shelf. Shower caddie, list $10, here $5.99; soap dishes, 99 cents; 2 styles of magazine rack, list $20, are $9.99; 16-by-16-in. double shelf, list $20, here $8.99; napkin rings, 20 cents; all box frames, many sizes, 55 percent off list price; a curved vanity bench that could double as a table, list $125, here $55; and a 58-in.-high peacock chair, $69.95. BankAmericard, Manhattan outlet only. *Perplexity Lucite Discount Outlets, 237 East 53rd St. (688-3571); Mon.–Sat. 11 a.m.–6 p.m., Sun. noon–5 p.m.; 77-33 164th St., Flushing (380–4829); Mon.–Sat. 11 a.m.–5 p.m.; sale 5/1–8.*

## Consumer Aware

**Where there's smoke**—For information on smoke detectors and how to install and maintain them, send for a single free copy of a brochure, "Smoke Detectors—What They Are and How They Work." Write *Smoke Detectors, National Fire Prevention and Control Administration, Attention: Public Education Office, P.O. Box 19518, Washington, D.C. 20036.* ▬

## The Underground Gourmet/Gertrude Snyder

# A PLACE IN THE SUN



The menu at this not entirely all-Gallic restaurant is divided into three parts—brunch, lunch, and dinner. Open since January, **323 West Broadway,** between Canal and Grand streets, owes its forthcoming liquor license to the ingenuity of its attractive owners, Jeannine and Artie Gleissner. By law, there must be more than 200 feet between a religious structure (here, just across the street) and the entrance of an establishment that dispenses alcohol. Rising to the challenge, the Gleissners have clearly marked the entrance to their restaurant at the rear of the building. (It is above an abundantly inventoried grocery store, also owned by them.)

The look of the interior alters with the sun. By day, filtered sunlight floods the floor. By night, illumination could be stronger. The room is deep, with a long wall of many windows, each bare but for one hanging plant. Unpainted wood trim has been used intelligently, and the painted area picks up this ocher color in tandem with a creamy terra-cotta. For dinner, the wood-topped tables are covered with ocher linen. The red-tiled front area houses a bar that awaits activating.

For brunch, bring your newspaper, linger in the sun-filled room, enjoy. The menu offers more than the brunch standards, with a choice of pastries, desserts, and coffees. Eggs Florentine, two poached eggs on spinach, is served bubbling brown from the oven, in a light-handed cream sauce with a sprig of fresh parsley, $2.95. For the same price, the cheese platter offers an assortment of cheeses from white Cheddar to Brie (which could have been runnier), and six water crackers. The smoked-fish platter is generous—slices of smoked salmon and sturgeon, a triangle of cream cheese, mound of mustard with fresh dill, wedge of lemon, touch of parsley, and toasted bagel—and worth its $4.75. Omelets are *au choix,* arrive just as ordered—author's *choix,* $2.75. Eggs Benedict is $3.25. Other brunch-menu features are also served at lunch.

A napkin-covered basket of warm bread and a small soufflé cup of butter come to the table when you are seated. Your choice of fruit juice in a good-sized goblet is 50 cents. American coffee is served, and replenished, in a tall, footed cup, 40 cents; espresso is 50 cents; café au lait or cappuccino, 75 cents; tea, 40 cents; sodas, 50 cents; and egg cream, 55 cents.

A warm, crisp croissant with butter and jam is 75 cents; an eclair, 90 cents; flan or pecan pie, $1.10; and cheesecake, $1.25. Prices for pastries, desserts, coffees, and soft drinks are the same for any meal.

For lunch, the blackboard will list the soupe du jour, $1.50, and other daily specials. I have tasted cream-of-watercress soup, and a cold cream of asparagus. Onion soup gratinée comes in a crock—hot, thick with onion, and topped with toast and melted cheese, $2. Assiette de saumon offers four slices of smoked salmon with capers, fresh dill mustard, chopped onion, a romaine leaf, and parsley, $2.95. On the Black Forest ham and Jarlsberg platter, a cup of butter is surrounded by slices of cheese and ham on slices of dark bread, with gherkins completing the serving —author's choice, $3.95.

A generous salad bowl of fresh spinach, mushrooms, and crumbled bacon, with a container of dressing, is $2.75. Croque monsieur—two slices of bread with grilled ham and cheese sauce—is rarely found in New York, but overpriced here at $3.25. "Jeanette's avocado" consists of ground avocado, alfalfa sprouts, guacamole sauce, and cheese slices, trimmed with nuts, atop a slice of dark bread, $2.50.

One daily special of fresh scallops in a Provençal sauce, with fresh mushrooms, carrots, and zucchini, is a good value at $3.50. Ground sirloin sauce bordelaise, with its tangy sauce and crusty surface, is more than a hamburger, and a good buy at $3.95. Julienne potatoes are 75 cents extra.

Dinner is served in the larger area of the room, which one enters from the rear. It is more formal in treatment, more expensive than this column allows. But your palate and purse can be pleased if you avoid the costly entrées. The serving of crudités is magnificent. Space limits description of, but not enthusiasm for, thirteen items, on escarole, with a pitcher of herb dressing, $2.50. Moules ravigotte is $1.85; quiche of the day is in the $4 range.

For dessert, choose a textured, dark chocolate mousse with a dollop of whipped cream, $1.50. Salade de fruits, served in a stemmed glass and topped by a fresh strawberry, is author's choice, $1.10. Pecan pie, its wedge outlined in whipped cream, is $1.35; three scoops of ice cream and a gaufrette, $1; berries in cream, $2.25; and the yogurt supreme, surrounded by a bevy of thinly sliced fresh fruits, is $1.50.

Mme. Gleissner describes the not easily categorized menu, which is prepared by French chefs, as a "flea market" of choices.

Until the bar begins functioning, you may bring your own wine, and beer is available from the grocery below. The restaurant seats 130. Open 7 days; lunch from noon to 2 P.M., dinner from 5:30 to midnight, brunch on weekends from noon to 3:30 P.M. (966-6155) ▬

**Food—good**
**Service—fair to good**
**Ambience—good**
**Hygiene—good**

# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 284

BY MARY ANN MADDEN

"Annie Gilbert moved up, kid." That's how Phil Cavilleri described it, and he's right. Life goes on. I met a girl in court yesterday. She breathed money. Tawny hair, cashmere, and a midwinter tan  Good legs. I'm seeing her for dinner tonight. The Whaler Inn (three stars in Michelin)—candlelit rack of lamb, Mouton Rothschild '58, and Paul Simon on the tape deck. Her name is Tracie Cartier. I jogged eight miles this morning. And I dilate on running. But it doesn't buy happiness.

---

**Above, an excerpt from "More About Oliver Than We Care to Know," a sequel to the sequel to "Love Story." Competitors are invited to invent the title and opening paragraph of the imaginary sequel to a well-known literary work. Limit 100 words.**

---

**Results of Competition 281,** in which you were asked for inadvertently contiguous newspaper headlines.

**Report:** MANY CALLED | FUTURE ZEN. Among the unchosen: Unfunny topics, as in abortion, rape, mugging, genocide. Headlines unlikely on their own. And headlines all too likely on their own, not requiring the adjoining headline to change meaning. Most repeated: FORD TO N.Y. | DROP DEAD. Popular headliners included (surprise, surprise): Amin, Beame, Carter, Ford, D. Frost and R. Nixon, F. F.-Majors and Anita Bryant. A large showing. Wish we had more space. As they say at est.

**First Prizes of two-year subscriptions to "New York" to:**

WALDHEIM DROPS UN | DIES IN
MOVE IN GAZA STRIP | POKER GAME

*Stuart H. Glicken, Skokie, Ill.*

COMMISSIONER KUHN | AIDE DE CAMP WINS BY
DEFINITELY THUMBING | NOSE AT BOWIE, AS AVOWED
ALCOHOLIC PLAYER | IS APPARENTLY BUMPED
OUT OF BASEBALL | AND FINISHED FIFTH

*Norton Bramesco, NYC*

SIAMESE | TWINS SPLIT
IN THAILAND | DOUBLEHEADER
NEED ARMS | FINGERS TOES MOUND

*David Conti, Summit, N.J.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

BURGLAR CAUGHT USING | JIMMY GETS IN
STOLEN CAR, COPS DRIVING | CHEVY CHASE WANTED
HOODLUM IN | FORD TO STOP HIM

*Sally Drillick, Brooklyn*

CARTER TELLS | CIA PLAN TO DIS-
MEMBER AND | CUSS IDI AMIN:
ENVOY TO PACK | REMAINS UNDER WRAPS

*Albert Miller Fan Club, Laurel, Miss.*

STILL BUGS | IN MACHINE
TYPESETTING | STILL BUGS
IN MACHINE | TYPESETTING

*Bruce Reznick, Durham, N.C.*

**And Honorable Mention to:**

COST OF CABBAGES | LEAKS
AND CARROTS STUDIED | IN WHITE HOUSE

*Amy Schreiber, Brooklyn*

HUNT FOR KILLER | POODLE
SHIFTS: POLICE | DOGS
QUESTION NEIGHBOR | IN FUR

*Larry Laiken, Bayside, N.Y.*

BEAME: | MUGS
TREASURY | SECRETARY
TO PAY | FOR LUNCH
TAB |

*Bill McGowan, Bronx*

MUHAMMAD ALI FIGHTS | QUEEN ELIZABETH II
FOR HEAVYWEIGHT CROWN | TO CELEBRATE HER JUBILEE
IN MADISON SQ. GARDEN | GOD SAVE THE QUEEN!

*Peter A. Mora, Houston, Tex.*
*sp. mention:*
*Mike Fontanelli, Rosedale, N.Y.*

BEAME WINS | OSCAR AWARDED
BY ACCLAMATION | FOR SHORT SUBJECT

*Eleanor Paul, Brooklyn*

NEW WILLIAMS DRAMA | TURKEY: HELP NEEDED
IN OUT-OF-TOWN TRYOUT | TO COMBAT LATEST DISASTER

*Ruth Migdal, Brooklyn*

IDI AMIN | "DADDY" NOW
SAYS HE IS | HEARD AT
ALL-POWERFUL | WHITE HOUSE

*Dale Weiss, Bethlehem, Pa.*

BLOATED CADAVER FOUND IN | CASSEROLE DISH CALLED
HUDSON RIVER | DELICACY BY CHEFS
THOUGHT TO BE | FROM GOURMET CLUB
OF FRENCH ORIGIN |

*Miles Klein, East Brunswick, N.J.*

MISS VICKI MINAMYER | "ARSENIC AND OLD LACE"
ENGAGED TO MR. REIS | TO BENEFIT L.W.V. *

*G. H. Danzberger, Hingham, Mass*
* Actual clipping, Hingham *Journal*

JIMMY CARTER WEARS | RED SOX
WHITE TUXEDO | TOP
TO WASHINGTON | SENATORS
PARTY |

*Sal Rosa, NYC*

BELLA WILL NOT GO | G.O. DANCE AT SCHOOL
NEAR CITY HALL SAY | SOPHOMORE, JUNIOR
SENIOR CITIZENS | PARENTS IN OPPOSITION

*Alice M. Yohalem, NYC*

MUSEUM INVITES | CONGRESSMAN TO
OPEN | FLY IN
PUBLIC BIDDING | FOR FUND-RAISER

*D. Braverman, East Meadow, N.Y.*

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| | |
|---|---|
| NIXON | APRIL FOOL: |
| GOING TO | TRICK THE |
| TURKEY | PRESIDENT |

*Jeff Gold, NYC*

| | |
|---|---|
| HOWARD COSELL | DENTIST WORKS |
| WITH SPELUNKERS, | NEW EQUIPMENT, |
| CREW, DEEP INSIDE | FASTEST KNOWN |
| CAVE OF THE WINDS | IN HISTORY |

*Wm. J. O'Malley, S.J., Rochester, N.Y.*

| | |
|---|---|
| JERRY FORD VISITING | NEW YORK CITY |
| BREWERY, SLIPS, | SCRAPES BOTTOM |
| HITS HEAD AGAINST WALL | OF BARREL |

*Dan Williams, NYC*

| | |
|---|---|
| HEAT-WAVE VICTIM | ALI FEINTS: |
| LOSES LARGE PURSE | TITLE AT STAKE |
| CAN'T REMEMBER NAME | "I'M THE GREATEST" |

*Ellen Burr, New Paltz, N.Y.*

| | |
|---|---|
| MAYOR BEAME ENTERTAINS | POSSIBILITY OF EXTRAMARITAL SEX |
| AT GRACIE MANSION | SEEN AS ALTERNATIVE TO |
| LOX, DIM SUM, BRATWURST, | DIVORCE, ALIENATION, MID-LIFE CRISIS |
| AND OTHER TREATS | |

*Alex Vaughn, Old Lyme, Conn.*

| | |
|---|---|
| NADER: SACCHARIN | CARTER SMILE |
| MUST CERTAINLY BE | A SYMBOL OF HIS |
| FORBIDDEN | DREAMS AND DESIRES |

*J. W. Darrow, White Plains, N.Y.*

| | |
|---|---|
| INVENTOR PREDICTS | FORD SAYS: |
| SOPHISTICATED ROBOT | MAY RUN FOR PRES. |
| TO COMPETE WITH APES | IN '80 |

*Teresa Gerbers, Glenmont, N.Y.*

| | |
|---|---|
| JACKIE | O |
| HAPPY TO | SAY, CAN |
| EVADE GALELLA | YOU SEE? |

*Deborah Kirschner, Kew Gardens, N.Y.*
*sp. mention: Bill H. Whitmore, Houston, Tex.*

| | |
|---|---|
| 145-YEAR-OLD | PRODIGY TRIES |
| CHAMPAGNE FOUND | PROPELLING ROCKET |
| IN TIFFANY BOTTLE | HE MADE |

*Lorraine Byman, Las Vegas, Nev.*

| | |
|---|---|
| YANKEES SHINE | PILOT LIGHTS |
| WIN FIRST BUT | WASTE ENERGY |
| RHUBARBS ABOUND | NEEDLESSLY |

*V. A. Linna, Keene, N.H.*

| | |
|---|---|
| TEACHERS STRIKE | TWENTY CHILDREN |
| AND REFUSE TO | RECEIVE CITIZENSHIP AWARDS |
| RETURN TO CLASSROOM | AND GET KISSED BY PARENTS |

*David John Cole, Warren, Ohio*

| | |
|---|---|
| NEW BEAME OFFERS | "SLEEPING BEAUTY" |
| TO SANITATION MEN: | RETURNS AGLOW: |
| TALKS GO ON | ENDLESSLY PLEASING |

*John D. Falxa, NYC*

| | |
|---|---|
| BILLY CARTER GIVES UP | LINA WERTMULLER |
| DAILY SIX-PACK | AND SEVEN BEAUTIES |
| FOR MONTH | WILL WIN AWARD |

*Robert Demarest, Naples, Fla.*

| | |
|---|---|
| ABC BRASS AXES | ELEVEN GIRL SCOUTS |
| DOCTOR WELBY | RUSHED TO HOSPITAL |

*Pericles Crystal, Scarsdale, N.Y.*

| | |
|---|---|
| SOLTI LEADS CHICAGO | WHITE SOX |
| TEAM IN BRAHMS | FOURTH |
| SYMPHONY | IN ROW |

*Nikki Rosa, NYC*

**Contest rules:** One entry only should be sent to Competition Number 284, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 6. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive a two-year subscription to *New York* and runners-up will receive a one-year subscription. Results will appear in the issue of May 30. Out-of-town postmarks are given three days' grace.

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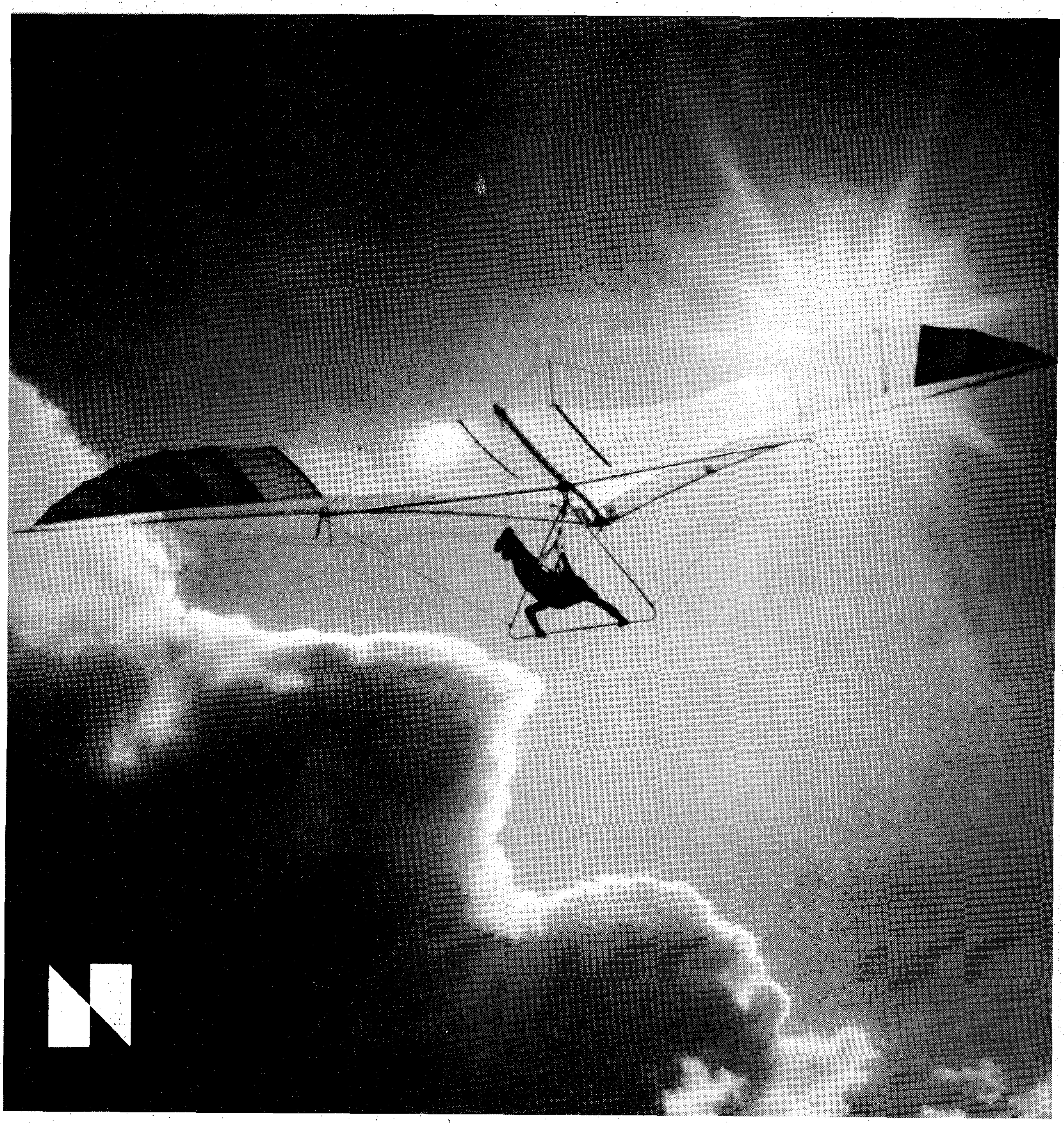
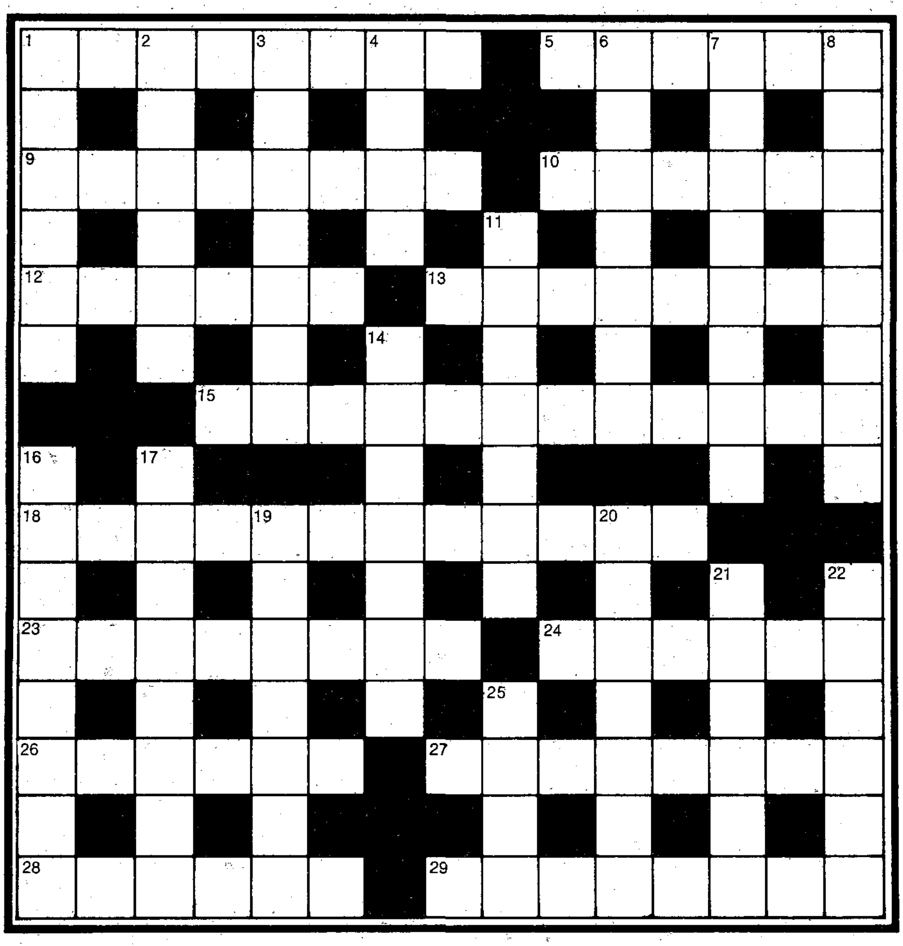


# WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



## Clues

**ACROSS**

**1** A record is one way to make an impression. (8)

**5** Come forward a pace in an excited state. (4, 2)

**9** Long Scottish country poet. (8)

**10** Name poorly written with some hesitation. (6)

**12** Salesman in brown employed by surgeon. (6)

**13** Take a tanning? (8)

**15** Where to find the legs unfairly? (5, 3, 4)

**18** Bedclothes featured in part of the shop and the windows too. (12)

**23** Novice in South-West London making feeble sounds. (8)

**24** Past season? (6)

**26** Row to a lake by direct descent. (6)

**27** How long does a spell of cricket take for which you get extra pay? (8)

**28** In the south of France, a retreat that's unexpected. (6)

**29** Wine flowing around in the instrument. (8)

**DOWN**

**1** Again tardy to make the connection? (6)

**2** Carrots with a hot taste? (6)

**3** Recover operation for the pound in wild surroundings! (7)

**4** Bird settling into a better nest. (4)

**6** Met Beryl perhaps—but why disappearing apparently in a quivering state? (7)

**7** Knock some relationships that are certainly worn! (4, 4)

**8** Humble lodgings lack nothing according to these signs. (8)

**11** Put nail in awkwardly—very mately! (7)

**14** Thus the academy boss has no voice! (7)

**16** Gets rid of ships by fire. (8)

**17** Bribed to get on red bus. (8)

**19** Husbandry practised to the time when maturity is achieved? (7)

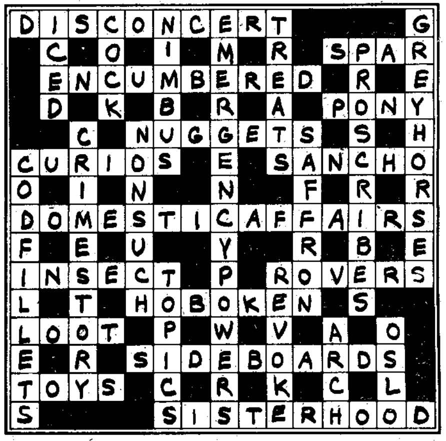
**20** Ruler going through into Italian city by return. (7)

**21** Fighting a lawsuit? (6)

**22** Coming for a short publicity opening. (6)

**25** Live up to a bad reputation? (4)

**Solution To Last Issue's Puzzle.**



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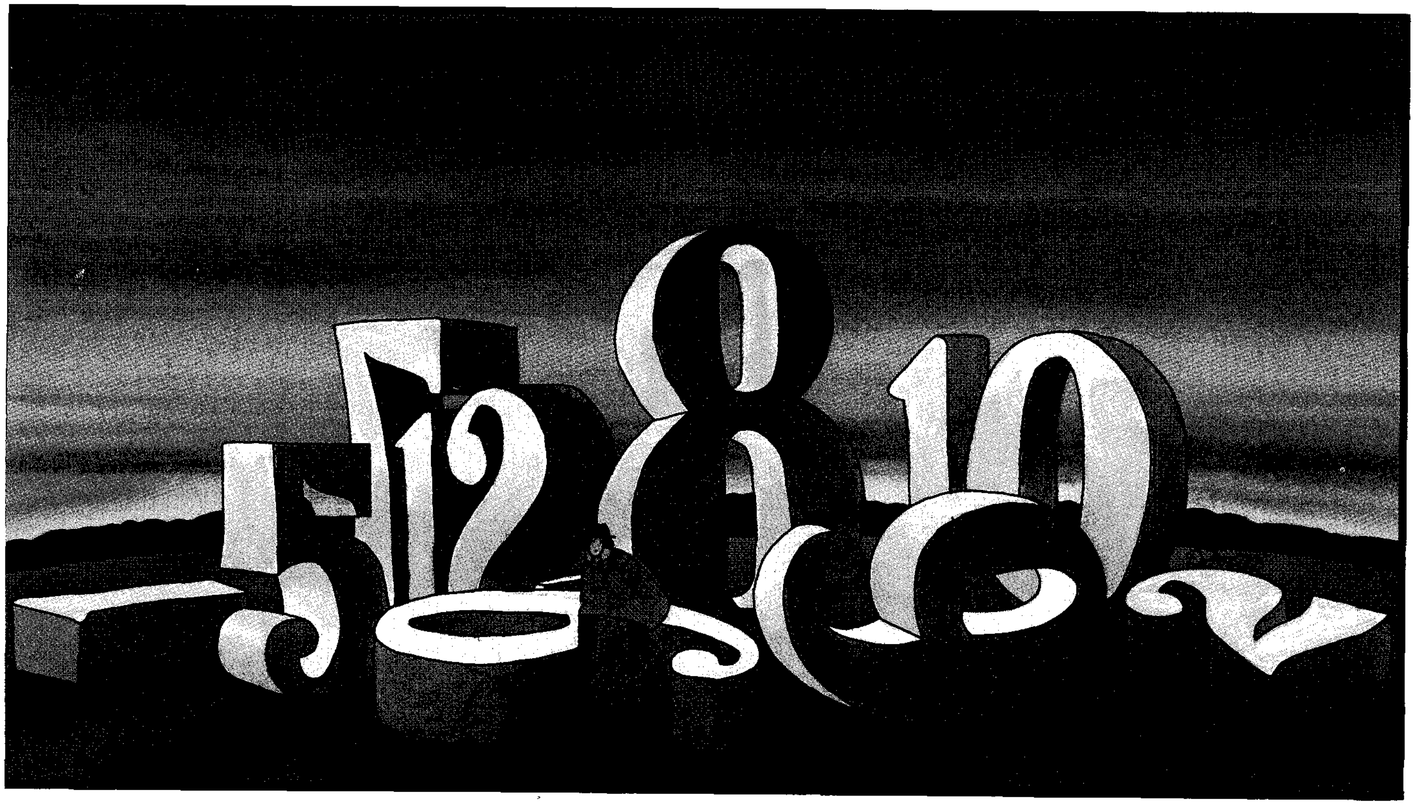
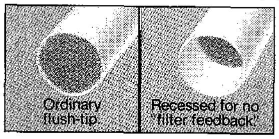
# There's more to choosing a low-tar cigarette than just picking a number.

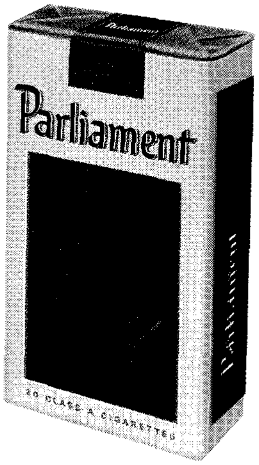



Ordinary flush-tip.
Recessed for no "filter feedback."

Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."

As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar build-up flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.


Parliament
Parliament
20 CLASS A CIGARETTES

10 mg. Kings
12 mg. 100's

**More than just a low-tar number. Parliament.**

© Philip Morris Inc. 1977

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg."tar," 0.8 mg. nicotine—
100's: 12 mg."tar," 0.9 mg. nicotine av. per cigarette by FTC Method.

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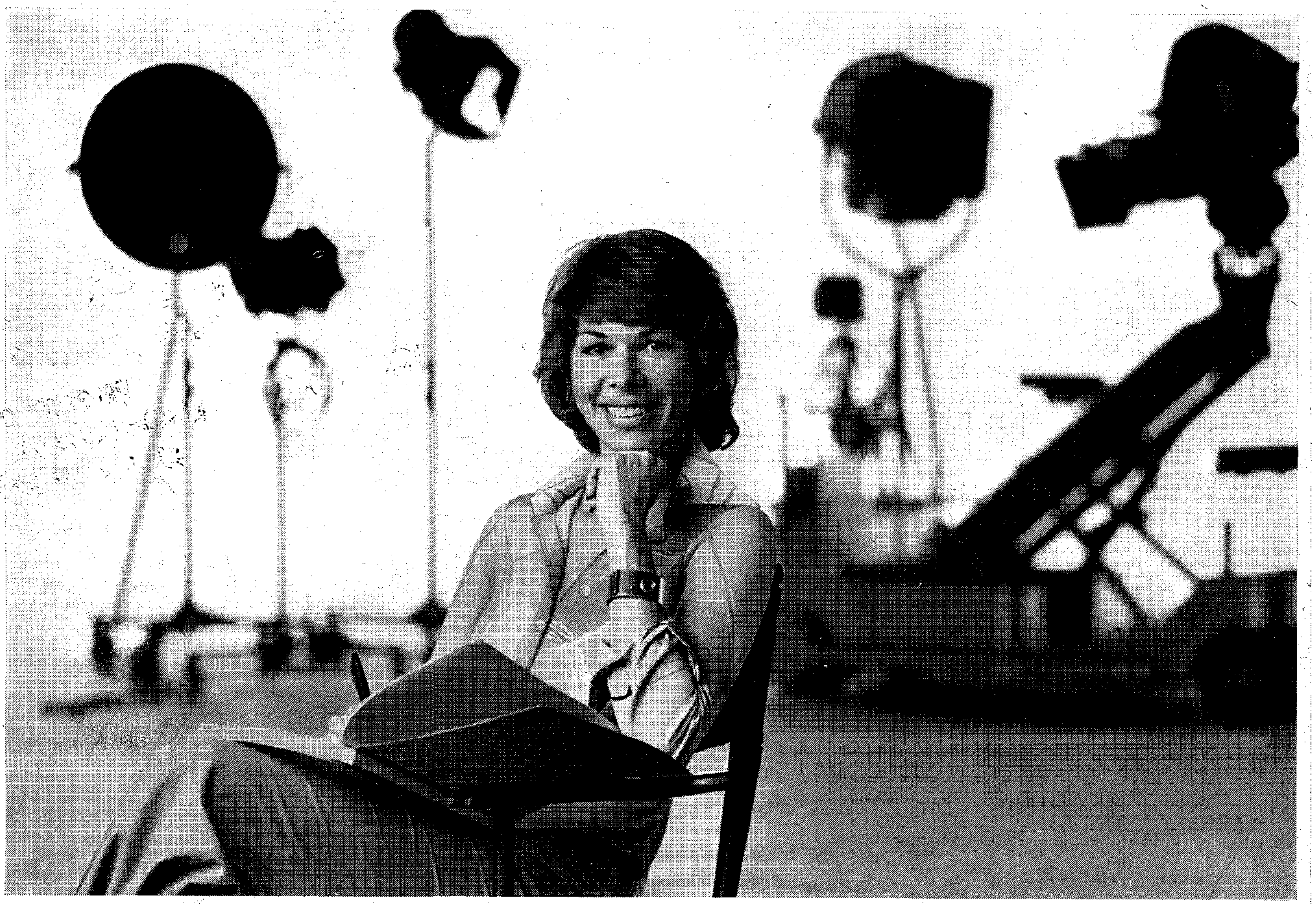

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## SUSAN SILVER

**HOME:** New York, New York

**AGE:** 33

**PROFESSION:** Television writer

**HOBBIES:** Reading, tennis.

**MOST MEMORABLE BOOK:** "The Diary of Anais Nin"

**LAST ACCOMPLISHMENT:** Just completed work on her first feature film assignment.

**QUOTE:** "Much of the successful comedy on television is now being written by women. It's not that our view is better or worse . . . it's just different. And the ratings prove that the difference is being appreciated."

**PROFILE:** Honest, determined, intelligent. A "high voltage" personality.

**SCOTCH:** Dewar's "White Label®"

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BLENDED SCOTCH WHISKY
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*great Scotch. Dewar's never varies.*